DANCE PERSPECTIVES

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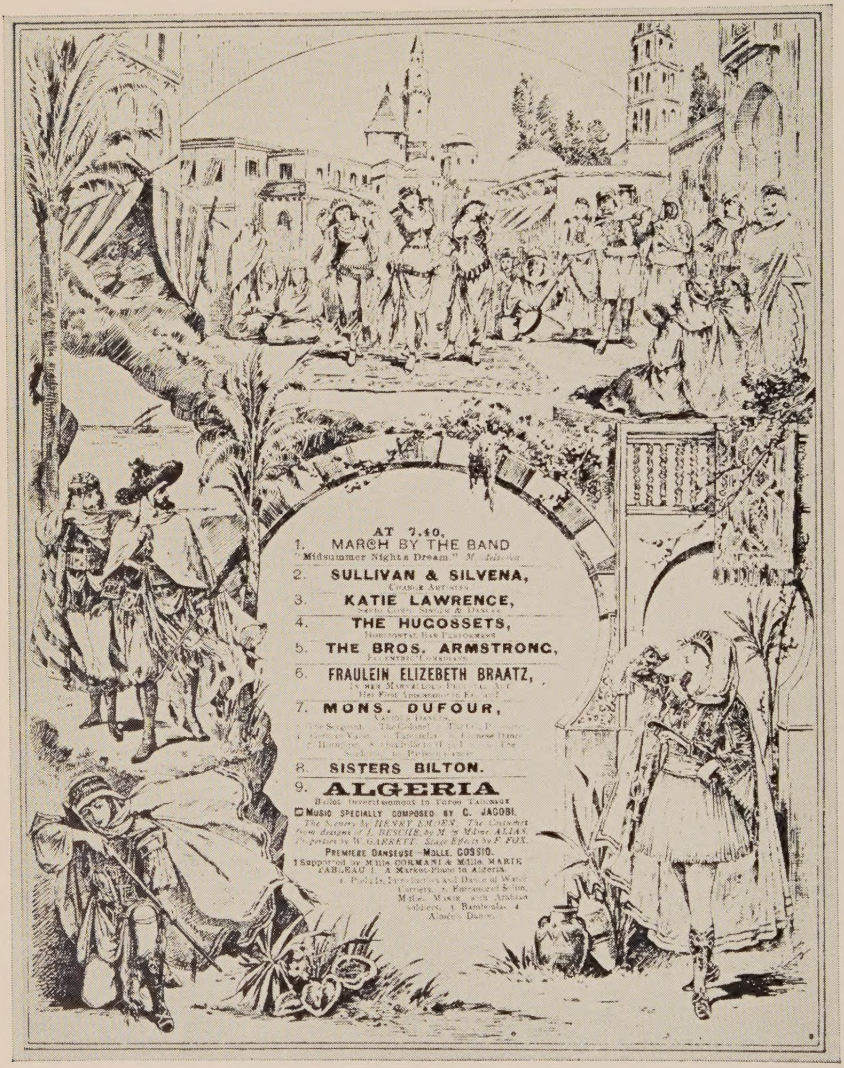
ALHAMBRA THEATRE OF VARIETIES.


AT 7.40.
1. MARCH BY THE BAND
"Midsummer Night's Dream" M. Silvestre
2. SULLIVAN & SILVENA,
Classic Artistes.
3. KATIE LAWRENCE,
Comic Character Vocalist & Dancer.
4. THE HUGOSSETS,
Three Comical Gnome Eccentrics.
5. THE BROS. ARMSTRONG,
Eccentric Contortionists.
6. FRAULEIN ELIZEBETH BRAATZ,
Her First Appearance in England.
7. MONS. DUFOUR,
8. SISTERS BILTON.
9. ALGERIA.
Ballet Divertissement in Twelve Tableaux.
MUSIC SPECIALLY COMPOSED BY C. JAGOBI.
The Scenery by HENRY EMDEN. The Costumes from designs of J. BENOIT, by M. & Mme. ALIAS. Properties by W. GOSSETT. Stage Effects by F. FOX.
PREMIERE DANSEUSE—MDLLE. COSSIO.
Supported by Mdlle. COLMANI & Mdlle. MARIE FARGEAU I. A Mayno-Piano in Algeria.
Peddler, Entertainers and Dance of Water Carriers. 2. Harmonical Trio.
Mdlle. Marie, with Arabian soldiers. 3. Bambolas. 4. Almées Dance.

DANCE PERSPECTIVES

THE ALHAMBRA BALLET

by

Ivor Guest

Cover designed by Karl Leabo

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For

LILLIAN MOORE

a small mark of gratitude for her help

and her encouragement over the years

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DANCE PERSPECTIVES

A. J. PISCHL, SELMA JEANNE COHEN, Editors
SHEPPARD BLACK, Assistant Editor

IN PERSPECTIVE

It is the rare talent of Ivor Guest that he can look upon the ballet of the Victorian era with appreciation both for the humor of its foibles and the value of its achievements. His story of the Alhambra, a landmark of its epoch, recalls for us the glories of a theatre once adorned by such varied personalities as the Fiji Flutterers; Aenea, the Flying Fairy; Pierina Legnani and Sir Arthur Sullivan. With sympathy, but also with discernment, he has given us a delightfully fresh evaluation of a much abused aspect of ballet's heritage.

Mr. Guest, who was born thirty-nine years ago in Chislehurst, Kent, studied at Lancing College and Trinity College, Cambridge. After serving with the British Army from 1940 to 1946, he began contributing articles to dance magazines in England and the United States. He has been Associate Editor of *The Ballet Annual* since 1952 and is Adviser on Ballet to the *Enciclopedia dello Spettacolo.* Among Mr. Guest's books are: *The Ballet of the Second Empire,* vol. I, 1847-58 (1955), vol. II, 1858-70 (1953); *The Romantic Ballet in England* (1954); *Fanny Cerrito* (1956); *Victorian Ballet Girl* (1957); *Adeline Genée* (1958).

* * *

On the front cover is Mlle. Colonna's Parisian Quadrille, as seen at the Alhambra in *Les Nations* (1870). The engraving from *Day's Doings* is in the British Museum. On the back cover is the theatre as it appeared about 1890, from the collection of Mr. E. Kersley.

The ornamented type face used in this issue is from the Robinson-Pforzheimer Collection of the New York Public Library.

Leicester Square and the Alhambra Theatre in 1905 (Theatre Collection, New York Public Library)

THE ALHAMBRA BALLET

WHEN the Alhambra Theatre was demolished in 1936 to make way for a luxury cinema,[1] Leicester Square assumed a melancholy aspect for those whose memories were long. Balletomanes incline to be sentimental folk, and many a nostalgic tear must have been shed at the recollection of dancers and ballets that had enjoyed their fleeting hours of triumph on its stage. For the old theatre had played an important part in the history of ballet in London, providing a bridge, so to speak, that spanned two great periods—the Romantic ballet's brilliant flowering in the 1840's and the visits of the Russian companies of Serge Diaghilev, Col. W. de Basil and René Blum in the first half of the twentieth century. These intervening years have often been treated with scorn and disdain—sometimes they have even been ignored altogether—by historians of the dance, but they are neither devoid of importance nor empty of interest. A number of choreographers, eminent in their day though largely forgotten now, produced ballets at the Alhambra, and many internationally famed dancers were proud to appear on its boards.

During the greater part of its existence, the Alhambra—like its near neighbor, the Empire—was a music hall presenting ballet as the main feature of its programs. At that time, when ballet had been all but banished from the opera house, these two theatres not only rescued it from neglect—at the expense, unavoidably, of a lowering of artistic standards—they kept public interest alive and stimulated.

But let us start at the beginning. . . .

1. The site is now occupied by the Odeon Cinema.

THE original function of the building that was to become the Alhambra Theatre was a sort of popular museum, preposterously known as the Royal Pantopticon of Science and Art, for which Queen Victoria granted a charter in 1850. By present-day tastes it was a monstrous erection designed when Saracenic art was being rediscovered. With its Moorish façade flanked by two lofty minarets and its great, bulbous, metal dome rising into the London sky behind, it dominated the unkempt patch of sickly grass, with its rotting iron statue of George II, that was known as Leicester Square, the center of an insalubrious district of slummy foreign restaurants and lodging houses. Inside were lecture rooms and laboratories, a massive organ, and a great circular hall, surrounded by three tiers of galleries, from which visitors could gaze down at an illuminated fountain shooting a single jet of water nearly a hundred feet into the air. But too few people had the desire to savor the edifying attractions of the Royal Pantopticon, and the ambitious and praiseworthy venture foundered in financial disaster.

The property was then put up for auction and purchased as a speculation by E. T. Smith, who renamed it the Alhambra Palace. For several years circus provided the main attraction, but the dance was not long in making its appearance. As though presaging the future featuring of ballet, John Lauri produced at the Alhambra in 1860 a "musical, terpsichorean and dioramic illustration" called *The Fairy Ambuscade, or the Alhambra Rifle Corps*, with Louisa Lauri as the Sergeant, and three years later, a small troupe of Italian dancers was engaged, led by "Signora Marianna and Signor Giuseppe, principal dancers from La Scala, Milan, and La Pergola, Florence."

The Alhambra's chapter in the history of ballet, however, does not really open until 1864, when Frederick Strange became sole proprietor and the theatre entered upon a period of great prosperity. By presenting ballet, Strange satisfied a need in the entertainment world of London, and soon many people looked on the Alhambra "as an extra place of entertainment where they go for a lounge or to pass a short evening, far the larger proportion dropping in late rather than sitting out the whole programme, and by no means caring

whether there [was] a story in the ballet they [witnessed] or not."[2]

To cater to this shifting audience, the management used to advertise the times of the various items in the evening's program, which might include three ballets: a comic ballet at 8:45, for instance, a light ballet at 9:45, and at 10:45 the grand spectacular ballet with its culminating transformation scene. Excellent value was given for the patrons' money. Admission to the pit, where the public sat at tables with their drinks before them, cost two shillings, while for half that price one could stroll in the promenade which soon became famous for the beauty of the ladies of the town who were admitted unescorted. Moralists thundered their disapproval of the "Alcedama of licensed vice, the festering spot of all London,"[3] as one of them called it, but the promenade long remained one of the Alhambra's principal attractions. It was by no means the only one, however. Over the years the theatre acquired the reputation of being one of the finest music halls in Europe, both for the excellence of its programs and for the comfort it offered its patrons, and in no time, even Parisians were speaking with envy of "l'Alhambr-r-ra de Londres."

Strange believed in ballet, and in his efforts to exploit this form of entertainment he came dangerously close, more than once, to infringing the terms of his music hall license. Showmanship counted far more with him than art, as a certain author discovered when he submitted a ballet scenario set during the Danish invasions of King Alfred's reign. After listening to an account of the effects that could be introduced, Strange enquired casually: "Do you think you could get in a Chinese ballet?"

Taken aback, the author recovered his composure to suggest that he could arrange for some Norsemen to bring back some Chinese captives.

"Excellent!" replied Strange. "I really believe I see my way. There is one other thing, but that won't be difficult if you manage it properly. We must have a Minuet danced by shepherds and shepherdesses dressed *à la* Watteau in silk stockings, patches and powder."[4]

Strange's first ballerina was Ernestina Bioletti, who was featured in a Grand Oriental Divertissement with a corps de ballet of nearly

2. *The Mask,* vol. 1, p. 81.
3. D. J. Kirwan. *Palace and Hovel.* Hartford, Conn., 1871, p. 463.
4. Erroll Sherson. *London's Lost Theatres of the Nineteenth Century.* London, 1925, p. 186.

a hundred dancers. A policy combining dance and spectacle on a lavish scale soon began to take shape. In 1865 Harry Boleno and Luiza Collier arranged an animated Spanish divertissement in which Emma Boleno and Annie Cushnie, the latter in travesty, were nightly applauded. Later in the year a new divertissement was added, *The Skaters,* with a comic John Bull of an Englishman, some Russian dances and military marches, and ending with an effect entitled "Strange's Golden Shower." More than a million people had paid to see the ballet at the Alhambra by the end of 1865, when Strange floated a limited company, guaranteeing a fifteen percent dividend on its ordinary shares for each of the first three years.

It was not without justification that Strange proclaimed in his puffs that the Alhambra was "The Greatest Spectacular Ballet Theatre in Europe—The Opera Eclipsed." Each new ballet indeed seemed to outshine its predecessors, not so much by the brilliance of its choreography as by the splendor of its scenery and the ingenuity of its effects. Water—a hundred and fifty tons of it, stored in tanks above the stage—was often used, and the management was quick to exploit its added attraction during the hot weather. What could be more inviting on a sweltering day in London than the Alhambra's invitation for *The Titanic Cascades* (1866)? "The picturesque Ravine down which the Real Torrents pour," ran the advertisement, "has been solidly built upon the Stage, and THE SPORTS OF DIANA in this cool and glittering retreat are represented by more than a Hundred Graceful Dancers." Strange was particularly fortunate in having as his scene designer William Callcott, who worked for the Alhambra until 1869. Callcott had a remarkable gift for using glass, and among his masterpieces was the "Prismatic Torrent" in *The Watteau Fête* (1866). This was a crystal curtain made up of thousands of pieces of glass which threw kaleidoscopic reflections of every color on to the forest scene beyond. After serving its purpose at the Alhambra, it seemed too good to be wasted, and Strange sold it to Marc Fournier of the Théâtre de la Porte-Saint-Martin in Paris.

Great ingenuity was displayed in devising novel effects. While the Magic Dance was being performed in *The Fairy Acorn Tree* (1868), the auditorium was sprayed with scent by Rimmel's Vaporizers, an effect that was to cause a sensation when repeated at the Paris Opéra in the 1952 revival of *Les Indes Galantes.* Rimmel also provided some Bouquet Fans for *Pepita* (1869), and several other

trick effects were invented by J. Bland of the Magical Repository in New Oxford Street: the Dryads' Flambeaux and scarfs that turned into little baskets of flowers in *The Fairy Acorn Tree,* some Magic Branches in *Pepita,* and Bland's Magic Bottles, which at a touch of a spring released colored streamers, in *The Spirit of the Deep* (1869).

The music for these ballets was generally supplied by the orchestral director and conductor—J. W. Hird until 1866, and from then Jules Rivière—but usually amounted to little more than an arrangement and selection. This was the weakest element in the early Alhambra ballets, although the standard of the orchestral playing was high for a music hall.

At first most of the spectacular ballets were produced by Luiza Collier,[5] who was succeeded in 1867 by John Milano.[6] The choreography, however, seems to have been very much outshone by the

5. Luiza Leopoldina Collier was the wife of J. W. Collier, a well known Harlequin. She died in 1891, aged 70.
6. Milano began his career at the Grecian Saloon and, in the 1850's, achieved distinction at Drury Lane as a Harlequin of remarkable agility and grace. He headed an English company that appeared at the Tivoli, Copenhagen, in 1858. Three years later he produced two divertissements at the Théâtre Déjazet, Paris. In 1870 he was working at the Circo, Madrid. Milano died in London in 1874 at the age of 49.

The Caverns of Ice (1867). Ballet by John Milano (Victoria and Albert Museum)

Finette. Caricature by Alfred Thompson (Collection of W. Beaumont Morris)

spectacle, for little notice was paid to it by the critics of the time. It was also restricted by the law which did not permit a theatre with a license for music and dancing to present a dramatic entertainment. A ballet of the type of *Giselle,* therefore, was out of the question. This law was rigidly enforced, and in 1866 the Alhambra management was fined £240 for staging twelve performances of a comic pantomime ballet ironically entitled *Where's the Police?.* It was possible, however, by introducing a comic element and character dances, to give a ballet flavor with impunity. *The Sprig of Shillelagh* (1868), for example, with its Barndoor Jig and Irish Lilt, the Spanish ballet *Pepita* (1869), and *Mabille in London* (1868), which featured the cancan, were all examples of ballets that kept within the law without being colorless divertissements.

Mabille in London introduced an original artist to the Alhambra. The year before, John Hollingshead, the theatre's stage director, had gone to Paris with John Milano in search of talent, and one evening while having supper at the Café du Helder, they had been much taken with "a very handsome gipsy-like woman" who was "the some-

what uproarious belle of the evening." It was none other than Finette, who had once been the mistress of the American artist James McNeill Whistler, and was now one of the foremost celebrities of the *bals publics* where the cancan was danced. Hollingshead engaged her, but prudently arranged that she should make her London debut at the Lyceum—in the Christmas pantomime! She aroused no shocked protestations and the following summer she was featured at the Alhambra in *Mabille in London,* coming, so one writer put it, like "the champagne after *vin ordinaire.*" "She was dressed as effectively as, and a little more decently than, a 'burlesque prince'," wrote Hollingshead, "and her dance had none of the offensive features of the cancan in petticoats. The most that could be said against it was that it was not a hornpipe."[7] Having started a vogue for "Parisian Quadrilles," Finette left London, her hour of glory over. In the summer of 1870 she was dancing in Edinburgh, and Hollingshead later heard with sorrow, through a friend who was a Foreign Office messenger, that she had died in pain and poverty in a hospital in Constaninople.

Hollingshead, who was always on the look-out for new dancers, paid regular visits to Paris to see whether Marie Taglioni had any promising pupils. For while the Alhambra corps de ballet might consist of English girls, a foreign background was considered essential in a principal dancer. So three remarkable Hungarian dancers, Imre, Bolossy and Aniola Kiralfy had been engaged in 1866, and the Parisian Anaïs Tourneur, in 1867. In 1868 Mlle. Sismondi began her long association with the Alhambra, and a Mlle. Foeder from Vienna made a brief appearance. Also, in that same year, on September 28th, the first of the great Alhambra stars made her debut.

Giovannina Pitteri,[8] a Venetian, became not only the prima ballerina but the favorite of Strange and the virtual ruler of the Alhambra, where she was advertised, a little excessively, as "the acknowledged successor to Madame Taglioni." In her heyday, around 1870, she and Strange were often to be seen driving in London together in a magnificent phaeton and pair. The well known light opera singer Emily Soldene remembered her as "a magnificent crea-

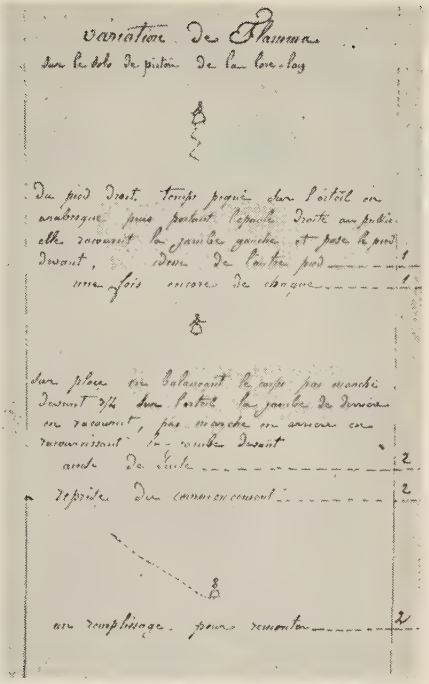
7. *My Lifetime.* London, 1895, vol. I, pp. 224-25.
8. Giovannina Pitteri had danced at the Paris Opéra in 1859 and at the Scala, Milan, in 1864. Miss Lillian Moore informs me that a Jean Pitteri, who would seem to be identifiable with Giovannina Pitteri, was dancing in New York with Katti Lanner in 1872-73.

ture and great artiste. . . . Her hair, naturally dark, was dyed a beautiful gold, quite an up-to-date proceeding then. She had a deliciously white, soft, satiny-looking skin. She told me she bathed in warm milk every day. Her dressingroom was gorgeous, decorated with bric-a-brac and silken hangings. She had a French maid, and an Englishwoman to wait on the maid, also a toilette set of solid silver, and magnificent presents from many persons, some of them princes."[9] Kind and generous to a fault, she was always very popular in the theatre. To express her appreciation of the scores that Rivière had composed for her ballets, she presented him with a silver baton one evening, in full view of the audience. Emily Soldene remained ever grateful to her for interceding with Strange when the singer wished to be released from her contract. "Years afterwards," wrote Mme. Soldene, "asking an agent who had made much money out of the *danseuse* (and who licked the dust from her feet in the days of her prosperity) for news of her, he told me indifferently 'she was dead.' Dead in poverty and distress; died while filling an engagement in a low dance house among the sailors at Marseilles. She had spent all her money: the presents were gone, so were the princes."[10]

To display Pitteri in a ballet worthy of her position, Strange engaged Henri Justament, who had just completed a year's contract as premier maître-de-ballet at the Paris Opéra. His ballet *Flamma* (1869)[11] surpassed all that had been produced before at the Alhambra; never had Pitteri been shown off to greater advantage, and the transformation scene was so magnificent as to beggar description.

At about the same time Henri Dewinne, a Belgian balletmaster, produced the first of his ballets for the Alhambra. One of these, *Les Nations* (1870), seemed an innocuous divertissement when first presented, but after a few weeks it was expanded to feature the Parisian Troupe of Mlle. Colonna, who in private life was a Miss Newham. It was 1870, and Paris was about to be besieged by the Germans. "Paris in sackcloth and ashes, and her national dance more vigorous than ever in Leicester Square," was the dry comment of *Day's Doings*. "The cancan . . . is simply a quadrille, with the most eccentric and

9. *My Theatrical and Musical Reminiscences*. London, 1897, pp. 50-51.
10. *Ibid.*, p. 55.
11. Justament's notebooks containing the choreography of *Flamma* and *The Fairies' Home*, described with diagrams, are preserved at the Bibliothèque de l'Opéra, Paris (B $217^{34, 35}$).



Justament's choreographic script for the opening of Pitteri's variation in *Flamma* (1869) (Bibliothèque de l'Opéra, Paris)

extravagant figures which are devised by the fertile imaginations of the dancers themselves."[12] An artist of that paper drew a sensational picture of these dancers in action. Mr. Strange liked it so much that he ordered eighty copies, but when the Alhambra's license for music and dancing came up for renewal, the police opposed it, attaching a copy of the print to their report. As a result, the license was refused, in spite of Strange's protests that some two hundred of his employees would be thrown out of work.

The police report described a visit to the theatre during a performance of *Les Nations,* "in which Mlle. Colonna and troupe (four in all) appeared and danced the Parisienne Quadrille, or ordinary cancan. Two of them personated men dressed in bodices and trunks to match, or flesh-coloured hoses; the others, as females, dressed as ordinary ballet-girls, except that more of the thigh was visible in consequence of wearing very scanty drawers. The dance, on the whole, is indecent, especially on the part of one dressed as a female,

12. October 8, 1870.

Rita Sangalli (Collection of Lillian Moore)

who raises her foot higher than her head several times towards the public, and who was much applauded. There was a loud influx of visitors shortly before the ballet commenced, but which decreased immediately after."[13]

The cause of the sensation had been a "wispy slip of a girl" called Sara Wright, the daughter of a waiter at the Oxford Music Hall, where she had begun her career in Mme. Louise's children's ballet. Her legs were unusually long, as everyone could see, for she wore her skirts very short. She threw out her limbs and dusted the

13. *The Times,* October 14, 1870.

floor with her back hair with such "fiendish suppleness" that people called her "Wiry Sal."

Strange solved the problem which the magistrates' refusal of a music hall license had set him by obtaining a regular theatre license from the Lord Chamberlain, but it was not until April 24th, 1871, that he was able to reopen. In the absence of Pitteri he engaged Rita Sangalli, a Milanese ballerina who, after graduating from the Scala, had gathered laurels in America, dancing in *The Black Crook* in New York and then touring her way across the States to San Francisco, where, in 1870, she had appeared with her own small ballet company. At the Alhambra, Sangalli danced in a succession of ballets by Milano: *The Beauties of the Harem, Puella* and *The Sylph of the Glen.* This last ballet was an adaptation of the opera *The Mountain Sylph,* which itself had been inspired by the ballet of *La Sylphide.* There was therefore a direct link with Taglioni which did not go unnoticed. The *Era* described Sangalli as "one of the most brilliant and fascinating heroines of the ballet we have seen for many years. She recalls those palmy days at Her Majesty's Theatre when Taglioni danced in a ballet to the self-same subject. Some of Mlle Sangalli's solo performances were quite original, and the delight of the audience was shown by several hearty encores."[14] Later in the year Strange daringly engaged Esther Austin whose "Quadrille du Grand Opéra de Paris" was not very different from the dance that had caused him so much trouble twelve months before.

Strange's management came to an end in the spring of 1872. He fell on hard times; in later years he was recognised as a steward on a Thames steamer, and he died in obscurity in 1878.

14. July 23, 1871.

WITH the departure of Strange, the Alhambra entered upon another phase in its history.[15] From 1872 until the music and dancing license was recovered in 1884, variety was abandoned in favor of opéra-bouffe and extravaganza. While the programs aspired to no lofty cultural level, the respectability of the house rose considerably in the eyes of the general public. "In days gone by," commented a critic in 1880, "one was supposed to visit the Alhambra disguised as a Californian gold-digger or an Australian stock-raiser or a Cape ostrich-farmer or with a false nose and blue spectacles, *mais nous avons changé tout cela. . . .* The Alhambra, as a theatre licensed by the Lord Chamberlain, is now as decorously conducted as any other dramatic establishment in London."[16] With spectacle still the keynote of every production and the tradition of ballet assiduously maintained, the attractions of the theatre in the 1870's were concisely summed up as "music to delight the ears, colour to please the eye, beauty to excite the imagination; nothing to make one think."[17]

Much of the credit for raising the prestige of ballet at the Alhambra was due to its musical director, Georges Jacobi. Born in Berlin in 1840, Jacobi studied at the Conservatoires in Brussels and Paris before becoming first violinist in the orchestra of the Paris Opéra. Doubtless it was there that his interest in ballet began, an interest that extended to his private life when he married the dancer Marie Pilatte. In 1869 he was engaged by Jacques Offenbach to conduct the orchestra at the Théâtre des Bouffes-Parisiens, and early in 1872 he became musical director at the Alhambra, a post which, with a brief interruption from 1883 to 1884, he was to retain until 1898. Emily Soldene called him an ideal conductor, and her remarks, though made

15. During this period the Alhambra passed through a succession of managements: John Baum (1872-75), J. A. Cave (1875-76), F. Leader (1876-77), Thomas Kittle (1877), Charles Morton (1877-80), J. Killingsworth (1880-81), Howard Paul (1881), Sydney Allport (1881-82), William Holland (1882-84). During Holland's management, the theatre was licensed to James Howell.
16. *Illustrated Sporting and Dramatic News,* September 11, 1880.
17. *Ibid.,* August 28, 1875.

from a singer's point of view, were equally applicable to his handling of a ballet score. "It does not matter whether you are full of sentiment or full of devilment," she wrote, "in good form or bad form, ill or well, he is always with you, waiting, coaxing, supporting, giving way to little unexpected fads of expression, phrasing or breathing. Attentive to every movement, to every sigh, he anticipated what you were going to do, and *let* you do it. The result was a delightful unanimity and perfect success."[18]

During the quarter of a century when he was musical director, Jacobi composed the music for nearly every ballet produced at the Alhambra, a total of forty-five competently written and eminently danceable scores. In addition he produced music for divertissements in the Alhambra productions of *Die Fledermaus* (1876), *The Grand Duchess* (1878), *The Bronze Horse* (1881) and other works that were lacking in ballet music, and composed several light operas himself. *The Demon's Bride* (1874), *Lord Bateman* (1875) and *Babil and Bijou* (1882) were all his compositions, while *The Black Crook* (1872) was a joint work by himself and Frederick Clay.

Without question he was the most important ballet composer working in London in his day, and when he retired from the Alhambra, the tribute that was paid him indicated the enormous esteem in which he was held. A monster program was given in his honor, lasting from noon until six o'clock in the evening. Three orchestras—from the Alhambra, the Empire and the Palace theatres—took part, and the audience sat through no less than fifty-six acts. Henry Irving recited "The Uncle," Dan Leno gave a comic song, Marie Tempest sang "The Jewel of Asia," and in the divertissement of *The Roses and Butterflies,* from Carlo Coppi's ballet *Beauty and the Beast,* Adeline Genée, the young ballerina from the Empire, came to dance on the rival stage of the Alhambra.

During the first twelve years of Jacobi's musical direction of the Alhambra, the more important ballets and divertissements were produced by D. Verli (1872), Hus (1872), Henri Dewinne (1873-75), John Lauri (1875-76), Henri Justament (1876-77), A. Bertrand (1877-84) and Joseph Hansen (who was engaged in 1884). The comic ballet, which had been such a feature of the Alhambra programs during the 'sixties, disappeared from the bills in 1873. Spectacle had become the essential ingredient, and scene designers such as

18. Soldene. *Op. cit.,* p. 233.

Albert Callcott, who carried on the tradition set by his brother William and designed most of the Alhambra productions during the 'seventies, were given the greatest scope for the exercise of their imaginations. The hundred and fifty tons of water were still stored over the stage, as the audiences were reminded in *Cupid in Arcadia* (1875) (which offered "Real Water in Silver Streams, Gigantic Cascades, faithfully realising those fairy-like retreats, the O'Sullivan and Torc Waterfalls in Killarney") and again in *Yolande* (1877). Similar attention was paid to the costumes: many were designed by Alfred Thompson, and in 1878 a young man who was to become renowned as the greatest ballet costume designer of his time was given his first commission. His name was Pitcher, but he was professionally known as C. Wilhelm. The Alhambra ballets, *The Golden Wreath* (1878) and *Diona* (1880), introduced his work to London theatregoers.

Although licensing difficulties were a thing of the past, the plot generally mattered very little in the ballets at the Alhambra, while the divertissements in the operettas and extravaganzas of course had none. *Nana Sahib* (1872), the first ballet to be produced after Strange's retirement, was dramatically "of the sketchiest character," wrote *The Times,* "and filled with violent but pleasing improbabili-

Georges Jacobi. Sketch by Phil May (Victoria and Albert Museum)

ties. . . . The merit of the piece lies in its richness of setting, its continuous flow of incident, and its brilliancy of costume. For something between an hour and an hour and a half processions of rich dresses flit on and off the stage, each more glittering and many-coloured than its predecessor, yet with sufficient interval and accident between to prevent the display from sinking into a mere succession of transformation scenes."[19] Processions were very popular, and one of the more memorable among many was the State Procession in the Royal Gardens of Bambouli in Offenbach's *Whittington* (1874), which ended with a bevy of dancers in armor of black and gold that glittered with such barbaric splendor that the audience burst into applause at the very sight of them.

Typical of an Alhambra ballet of this period was *The Flower Queen* (1875). The plot told of a youth who loses himself in a bleak region of snow, where the Ice King is holding court with his ice-fiends and ice-nymphs. The youth is rescued by the Snow Queen, with whom he falls in love. But the snow melts and the Snow Queen vanishes. The wintry scene then changes to a summer landscape and the lovers appear in different guises, the youth as Prince Butterfly and the Snow Queen now transformed into Queen Snowdrop, attended by bevies of bluebells, moss roses, fuschias, tiger lilies, tulips and dahlias. A grand divertissement, with different colored lights playing on the dancers, brought the ballet to a close.

Choice of subjects varied widely, from ballets about butterflies and birds and fish to Spanish, Barbaric, Turkish and Japanese ballets, Carnival ballets, Amazon ballets, Military ballets, and much else besides. The Fairy Musical Spectacle *Rothomago,* which filled the bill at Christmas 1879, included a Vintage divertissement, an Egyptian ballet and a Ceramic ballet. Only modern themes were, for the moment, eschewed.

The policy of staging "nothing to make one think" presupposed the avoidance of drama in ballet. To this there was only one exception. This was in 1879, when A. Bertrand produced a three-scene ballet on the theme of *Carmen,* in which Erminia Pertoldi made a graceful and agile Carmen and Theodora de Gillert appeared in travesty as an impassioned Don José.

Things might have been different if a dramatic ballerina of the first order had appeared. Nevertheless, even though the age of great

19. April 2, 1872.

dancers seemed to have passed, the ballets at the Alhambra did succeed at times in evoking nostalgic memories in the imaginations of some of the older patrons. In the ballroom scene in Offenbach's *La Fille du Tambour Major* (1880) there was "a solemnly graceful minuet and gavotte danced by the *corphées* in slow and stately measure to some quaintly plaintive music by Lully. . . . Do you remember," asked a critic, "the 'Menuet de la Cour' that Taglioni and Cerrito (or was it Carlotta Grisi?) used to dance in *Don Giovanni* at Her Majesty's Theatre, ever so many years ago? Ah, the sublimity of that dance! *Dis moi, soldat, t'en souviens-tu?* 'Tis fitting to ask the question, for only old soldiers can reply. And yet I had the honour to see Taglioni . . . the other night at Sadler's Wells, looking as fresh—well, a good deal fresher than the spectator who was respectfully gazing at her felt."[20]

Giovannina Pitteri did not desert the Alhambra when Strange left. She returned in August 1873 to dance in Henri Dewinne's *The Enchanted Forest,* and remained the theatre's brightest star until 1876. During these years she played the dual role of the Nereide and the Princess Topaze in Dewinne's version of *Flick and Flock* (1873), she was the Snow Queen in *The Flower Queen* (1875), and she danced, too, in many of the operettas.

She soon had to contend with a rival. On October 9th, 1874, a new name appeared in the program, that of Erminia Pertoldi, "a very handsome *danseuse* of statuesque proportions" who had danced at the Scala in 1870 and was to dance at the Alhambra until 1884. She became the wife of the ballad composer Tito Mattei and died in 1907. Her style of dancing contrasted strongly with Pitteri's. "I should say," wrote a critic after seeing them both dance in Jacobi's *Lord Bateman* (1875), "that Pitteri's style is pure motion, noiseless and perfectly symmetrical, while that of Pertoldi, though more vivacious and definitely fascinating, is suggestive of sound. Pertoldi touches the earth, Pitteri treads on the air."[21]

20. *I. S. & D. News,* September 11, 1880. The writer's memory was a little at fault. Marie Taglioni had danced a Minuet and Gavotte called *La Romanesca* with Auguste Vestris at her benefit at the Paris Opéra in 1835, but the Menuet de la Cour and Gavotte which is referred to here was from Perrot's *Un Bal sous Louis XIV* and was danced by Fanny Elssler and Adèle Dumilâtre in 1843 and by Fanny Elssler and Fanny Cerrito in 1844. In 1880, Marie Taglioni was living in London and teaching dancing and deportment in Connaught Square. She was then 76 years of age.

21. *I. S. & D. News,* January 15, 1876.

Giovannina Pitteri in *The Demon's Bride* (1874) (Mander and Mitchenson Collection)

Other ballerinas, with shorter engagements, also enjoyed triumphs on the Alhambra stage. Betty Rigl, who appeared for a few weeks in the summer of 1875, had successes to her credit both in Paris and in New York, where she had danced in the first performance of *The Black Crook*. She was "a most graceful and highly cultivated dancer, her style belonging to the poetic rather than the vigorous school. Statuesque and graceful in her poses and slow movements, she is equally brilliant and finished in the more rapid and elaborate *pas,* in all of which she called forth well-deserved applause, which culminated in her facile and expert execution of the rapid *tourbillons* round the stage on the tips of her toes."[22]

Three years later, in 1878, Londoners had their first view of Judith David, a petite French-born ballerina, and in 1882 Consuelo

22. *I. S. & D. News,* May 1, 1875.

Erminia Pertoldi (Mander and Mitchenson Collection)

de La Bruyère came to London, after a season at the Scala, Milan, to appear in the revival of *Babil and Bijou,* a very lovely woman who was said to resemble the bayadère of an Orientalist's dream and was renowned for her strong pointe work.

In the days of Frederick Strange, the Alhambra had gained notoriety through the cancan, and the managements that followed were fully aware of the appeal of acrobatic dancing, particularly when it bordered on the lascivious. The most successful of the Alhambra's extravaganzas was *The Black Crook* which ran for 204 performances in 1872 and 1873.[23] It included two ballets, in which Aladar

23. This version of *The Black Crook* was very different from the spectacle of the same name that was so popular in America. Both versions, however, stemmed vaguely from *La Biche au bois,* a spectacle with music by Pilati, produced at the Théâtre de la Porte-Saint-Martin in 1845. The story of the American *Black Crook* has been told by George Freedley (in *Chronicles of the American Dance,* New York, 1948). A production of *La Biche au bois* was cancelled because the theatre where it was to have been given was burnt down. The proprietor of Niblo's Garden then bought the scenery and the contracts of the ballet company and, using a melodrama by Charles M. Barras as a scenario, presented *The Black Crook* in 1866. Unlike Barras's piece, J. and H. Paulton's book for the version given at the Alhambra in 1872 was recognizably based on the French original. The story was a variant of the Sleeping Beauty theme, Black Crook being the evil fairy who was not invited to the christening of Princess Désirée and who vents her spleen in diverse ways, including transforming the Princess into a faun.

Bekefy, Malvina Bartoletti and Signorina Baratti were featured, but "any merits the piece may have as spectacle," wrote *The Times* disapprovingly, "are neutralised so long as the manager retains the can-can in the performance."[24] The Alhambra perhaps realized it was playing with fire, for the offending French dancers were withdrawn before any sanctions could be applied. But in the next production, Offenbach's *La Belle Hélène,* the "vivacious and preternaturally agile" Sara—the inimitable Wiry Sal—returned to the Alhambra with her own troupe. She became an established favorite. She was given a scene in Dewinne's revival of *Flick and Flock* (1873), she roused the house to enthusiasm in Jacobi's light opera *The Demon's Bride* (1874), and no doubt more successes at the Alhambra would stand to her credit had she not injured her leg on the stage one winter's evening in 1874.

By now London had accepted the cancan, and eccentric dancers of all sorts followed one another on the Alhambra stage. There were the Majiltons, who performed an act called "Les Trois Diables" to music by Victor Chéri in *Spectresheim* (1875). The following year *Don Juan* introduced the Fiji Flutterers, a quartet of dancers dressed

24. December 27, 1872.

Costume design by Alfred Thompson for Pertoldi in *Yolande* (1877) (Collection of E. Kersley)

in the most extravagantly grotesque costumes—two of them as women with the most *outré* headdresses—whose act was somewhat akin to that of the Clodoches.[25] And two years later, in 1878, the Girards, a high-kicking trio of male dancers, were seen in the Bacchanalian Ballet that ended *La Poule aux Oeufs d'Or.*

Spanish dancers were also popular, the Casanobas from Madrid being engaged in 1876, and María Fuensanta and the Royal Spanish Ballet coming in 1879 to appear in *La Torera* and *The Costumes of Murcia.* In 1880 a dancer of a very different type made her appearance—Aenea, the Flying Fairy.[26]

Early in the morning of December 7th, 1882, the Alhambra was completely destroyed by fire. For the first six months of 1883, while a new theatre was being designed and built on the gutted site in Leicester Square, the company gave performances at Her Majesty's Theatre. The second Alhambra was ready well before the end of the year, and was opened on December 3rd, 1883, with Pertoldi, La Bruyère, Sismondi and Topsy Elliott heading the ballet company, the last being an English dancer who six years before had been terribly injured when her costume had caught fire at the South London Palace.

Another major change in the theatre's policy was now imminent. The decision had been made that the theatre should revert to a music hall, and on October 9th, 1884, a music and dancing license was once again granted by the Middlesex magistrates, who overrode objections that the reestablishment of a gigantic music hall in Leicester Square would place an increased burden on the police.

25. The Clodoches were a quartet of eccentric dancers who gained celebrity at the Opéra Balls in Paris towards the end of the Second Empire. One was dressed as a Highlander, one as a fireman, and the other two in women's clothes. They were reputed to be undertaker's men by profession.
26. Aenea, the Flying Fairy, first came into prominence when she appeared in *Jack the Giant Killer* at the Gaiety Theatre in 1878. She was billed as "a new ballet sensation a flying dancer," and her act consisted of dancing interspersed with flying effects accomplished with the aid of an invisible wire support.

RECALLING the theatre's spell as a home of comic opera, George Bernard Shaw wrote that "people of taste went to the Alhambra in those days only to see Pertoldi and Gillert dance; and in the end it proved that even from a commercial point of view the ballet paid well enough to be worth retaining when the comic opera was dropped."[27]

For the first decade of the Alhambra's new existence[28] a generally conventional policy was followed in the production of ballets, which were now once again presented as the principal feature in the programs of variety. Spectacle was still the important consideration, the corps de ballet being frequently employed in great processional scenes—military evolutions remained constantly popular—and serving to emphasize the importance of the prima ballerina. These ten years were dominated by four choreographers in the classical tradition, Joseph Hansen (1884-87), Eugenio Casati (1887-90, 1893-94), Léon Espinosa (1890) and Carlo Coppi (1891-92, 1894-98, 1901-02), and by three of the most brilliant Italian ballerinas of the day, Emma Palladino, Emma Bessone, and the even more renowned Pierina Legnani.

A Belgian by birth, Joseph Hansen served his apprenticeship at the Théâtre de la Monnaie, Brussels, first as a dancer, and later as régisseur de ballet and ballet master. He was then offered an engagement at the Bolshoi Theatre, Moscow, where on two occasions, in 1880 and 1882, he revived a ballet which had been a failure at its first performance a few years before but was still considered worthy of preservation, no doubt on account of the eminence of its composer. The ballet was *Swan Lake,* which Hansen undoubtedly took as his inspiration for *The Swans* (1884), his first work for the newly baptized Alhambra Theatre of Varieties. Tchaikowsky's music was not used, a score being provided, as usual, by the prolific Jacobi. The

27. *Music in London, 1890-94.* London, 1932, vol. I, p. 24.
28. Charles Morton was acting manager 1884-90, William Bailey in 1891, and A. A. Gilmer, 1891-94.

plot of the ballet can be pieced together from contemporary descriptions, and the parallel with the second act of the Russian work is most striking. The Alhambra curtain rose to reveal a lake shaded by overhanging trees, with a line of swans gliding across the water. The stage then filled with dancers representing swans, who were soon followed by a party of young huntsmen dressed in bright costumes and brandishing spears. Their leader being smitten with the Swan Queen's charms, the huntsmen found themselves ensnared in the lake and the two lovers were finally seen floating across the water in a swan-drawn car. The role of the Swan Queen was played by Emma Palladino, and the costumes were designed by Wilhelm.

Hansen's ballets contained little dramatic interest, but they were colorful, brilliant spectacles in which the setting or the theme suggested ideas both to the choreographer and to the costume designer. Although none were works of any great importance, they were competent, professional productions which succeeded without exception. Some did have a thread of plot running through them. *Melusine* (1884) was based on the French legend later used by Maurice Maeterlinck; *Nadia* (1887) and *Algeria* (1887) were both concerned with the rescue of a girl, in the first ballet from a demon and

The Swans (1884) (Collection of W. Beaumont Morris)

in the latter from a band of pirates. But the plot was always of secondary importance: it was the dances and the processions and the spectacle that counted. Speaking of the plot of *Melusine, The Times* wrote: "As M. Hansen knows, this is a matter of supreme indifference to an audience who only requires that the stage shall be well filled with brightly dressed groups of pretty and graceful dancers."[29]

There were unfortunately no ballet critics in London with the knowledge and judgment of a Gautier, and an historian attempting to appraise Hansen's choreography has to be content with the vague praise accorded, seemingly almost as an afterthought, to his skilful grouping of the corps de ballet in *Melusine* and his colorful dances of different nations—ranging from Albanians to Zulus, Nautch girls and Red Indians—in *Cupid* (1886). Clearly, what impressed the uninitiated most were the processions. *Le Bivouac,* for example, the *bonne bouche* of the 1885 Christmas program, was a classic example of the military ballet. "No barrack yard drill could be more accurate," wrote *The Times,* "than the training which these stalwart female battalions have been put through under the direction of M. Hansen, with their brilliant evolutions and groupings. All branches of Her Majesty's services are represented, Irish jigs and Scotch reels alternating with English dances and hornpipes, the whole stirring up the house to a fever of patriotic enthusiasm."[30]

But as often as not it was the costumes or some spectacular effect that was most remembered in these ballets by Hansen. For *Melusine,* the costumes were designed by Wilhelm and Bianchini, and the glitter of the armor in the limelight was a good match for the huge property dragons breathing fire from their great nostrils. *Dresdina* (1886) was a particular triumph for another designer, Lucien Besche, who dressed the immense Alhambra corps de ballet in delicate yet colorful costumes representing the many kinds of German porcelain, while a feature of *Nadia,* to which Besche also contributed, were the Stalactites "scantily dressed in costumes of brilliant colours."

Algeria, Hansen's last ballet for the Alhambra, was produced just six days before the death of Louis Mérante, the premier maître de ballet of the Paris Opéra. The vacancy was offered to Hansen, who must have left London to take up his new post well satisfied

29. December 23, 1884.
30. December 25, 1885.

that his work had been appreciated. For *The Times,* in praising the merits of *Algeria,* had written: "Year by year under the present management of the theatre, the Alhambra ballets seem to improve in artistic merit, and there is probably no spectacle of the kind in Europe superior in point of taste, in musical design, or in richness and harmony of colour to the new ballet."[31]

Hansen's successor, Eugenio Casati, began by following in the same tradition, keeping the dramatic element in his ballets down to a minimum and concentrating rather on producing a spectacle of great splendor. *Enchantment* (1887) was his first ballet, and this was followed by *Antiope* (1888) in which "vast battalions of glittering Amazons" paraded in costumes by Wilhelm to such effect that the ballet enjoyed a run of 174 consecutive performances. *Ideala* (1888) was an Arcadian study, but *Our Army and Navy* (1889) was another version of *Le Bivouac,* a great pageant full of elaborate mass evolutions "of the most picturesque and stirring descriptions." From this he switched to allegory and mythology in *Astrea* (1889), which presented the golden, silver, bronze and iron ages and introduced "an enormous personnel" of Gods, Titans, Cyclops and the like, not to mention mortals.

Not for nothing was Casati an Italian; and reared in the tradition of dramatic ballets, he soon began to impress the Alhambra productions with his ideas. This became evident in *Irene* (1888), which had a well defined plot about the jealous rivalry of two goddesses for the favors of a young sculptor. It contained a colorful scene in a Neapolitan fair, peopled with masqueraders, and it introduced Pierina Legnani to London in the title role. Dramatic interest and local color were again the main features of *Asmodeus* (1889), which was set in Spain and included a number of Spanish dances. When this was followed by *Zanetta* (1890), which told of the waylaying of a diligence by brigands in the Tyrol, *The Times* noted that "the fairy element, so common in this class of entertainment, has for once disappeared." That there was a trend towards real life was further illustrated in *Salandra* (1890), which *The Times* described as "one of the happiest illustrations of an art which, though limited in scope, can yet be applied with no small degree of success to a story of the passions."[32] In this ballet, Legnani played a gipsy queen, who sacri-

31. July 14, 1887.
32. June 27, 1890.

Pierina Legnani (Victoria and Albert Museum)

ficed her bitter thoughts of revenge to restore to its parents the kidnapped child of the noble lover, who had wronged her.

The introduction of themes more closely related to real life was to lead to the up-to-date ballet, but this development did not oust the more conventional type. In 1890, after Casati's engagement had come to an end, Léon Espinosa was engaged to produce *The Sleeping Beauty* for the Christmas attraction. Espinosa was a French-trained ballet master of Spanish-Jewish extraction who had appeared with success at the Théâtre de la Porte-Saint-Martin, Paris, during the Second Empire and whose travels had carried him as far afield as Russia and the United States. His version of the well known fairy tale was recounted in five scenes, beginning with the birthday celebrations of the Princess at which the Evil Genie, in his anger at not being invited, casts his spell. In the second scene, the Princess pricks her finger on the spinning-wheel, and the remaining scenes tell how the Prince comes upon the palace and awakens the sleeping Princess. The part of the Princess was created by Legnani, and included a very effective "magnetic dance" in the awakening scene, when she rose and danced with the Prince in a trance before he brought her to life again with a kiss. Strangely, however, it was not Legnani who had the greatest

Carlo Coppi conducting a rehearsal at the Alhambra in 1893 (Collection of W. Beaumont Morris)

triumph in this ballet, but the male dancer who played the Evil Genie, Vittorio De Vincenti.[33]

The following year, 1891, a new ballet master was engaged, Carlo Coppi. Coppi was a quiet, rather shy, and benevolent-looking man with a beard, who wore a Holland suit and carried a long stick at rehearsals. He was steeped in the classical tradition, having been principal mime at the Scala, Milan, and having produced *Excelsior* in both Paris and London. His association with the Alhambra was to last, with interruptions, for more than ten years, but his contribution to the English theatre did not rest there: he was also to arrange ballets for Drury Lane pantomimes and operas at Covent Garden, Irving was to engage him for the productions of *Robespierre* and *Faust,* and he was to give classes at Malvina Cavallazzi's school in Henrietta Street.

Coppi's first ballet for the Alhambra, *Oriella* (1891), was not a dramatic ballet, but a faery spectacle about a female demon—another role for Legnani—who is allowed to spend a short time on earth to relieve her boredom. The visit takes her first to Japan in a scene that was "an enormously magnified view of the spectacular elements of *The Mikado,*" then to the Island of Love, and finally back again to the Infernal Regions. Coppi's next work, however, *Temptation* (1891), was a return to the ballet d'action, with its touching plot about a hunchback who is befriended by a country girl and is granted the gifts of youth, beauty and wealth on condition that he withstand a formidable series of temptations. *On the Ice* (1892) was a charming skating divertissement culminating in the conventional fall of snow, but *Don Juan* (1892) and *Aladdin* (1892) were more ambitious productions. *Don Juan* told the familiar story of the Don's duel with the Commendatore, the invitation to his victim to supper, and the orgy in Don Juan's palace. Jacobi introduced several of Mozart's well known melodies into his score, and the ballet marked an interesting departure by having a tragic ending. No one, of course, took it amiss that Don Juan was played in travesty by Mlle. Marie, for that was an accepted convention at the Alhambra. Legnani appeared as Zerlina and George Lupino made the most of the comic part of Leporello. *Aladdin,* on the other hand, was a spectacular Christmas production. It, too, was a vehicle for Legnani, who performed a skirt

33. Vittorio De Vincente was billed as primo ballerino assoluto at the Scala in 1896.

dance in it to an enchanting melody by Jacobi, called the Zerlina Gavotte. The ballet closed with a dazzling effect that must have evoked memories of Callcott—"The Veil of Diamonds," a delicate curtain of "crystal lacework" containing 75,000 glass facets held together by twenty-four miles of wire and illuminated by lights of all colors.

After producing *Aladdin,* Coppi left the Alhambra for two years, and during his absence Emile Gredelue and Eugenio Casati were engaged in his stead. Gredelue's *Fidelia* (1893) was a wicked pun, for the ballet was about a violinist inspired by the Devil. It was memorable more for its spectacle, however, than for its action, and the scene of the naiads' grotto, in which dancers were suspended to represent stalactites, was one of the principal features. Casati then produced two important works: an elaborate and picturesque *Don Quixote* (1893), for which the costumes were based on the illustrations by Gustave Doré, and *Sita* (1894), in which Legnani danced as the Spirit of Mechanism. Somewhat reminiscent of *Excelsior, Sita* had an affinity with the up-to-date ballet, for its hero was the inventor of an airship who was beset with many tribulations at the instigation of a young Indian girl.

The Alhambra ballets of this period were products of a close collaboration between choreographer and composer, for by this time Jacobi had gained an immense prestige and standing in the theatre. A description of the creation of an Alhambra ballet, Coppi's *Don Juan,* was given by Athol Mayhew in an article he wrote for the *Idler.*[34] The work began to take shape in Jacobi's room just off the stage, with Coppi sitting by the upright piano and taking notes, while the musician's fingers strayed over the keyboard. Rehearsals then began for the corps de ballet, when Coppi conveyed his requirements in marvellous fashion for a man who still spoke little English. Most of the dancers were dressed alike, in colored Garibaldis,[35] white cotton skirts and white linen "tacks" or knickerbockers, with black or fancy stockings and practicing shoes. Only when the corps de ballet had been drilled, did Coppi start with the principal dancers. Meanwhile, John Hollingshead was supervising the production generally, the scene painter—T. E. Ryan—was attending to his task, and Alias was producing the costumes in his Soho Square workshop. These were

34. "The Building of the Ballet." *The Idler,* August, 1892, pp. 61-69.
35. A form of blouse.

Right: Emma Palladino (Bibliotèque de l'Opéra, Paris) Above: Costume design by C. Wilhelm for Palladino in *The Beggar Student* (1884) (Collection of E. Kersley)

the men behind the scenes whose valuable work was so often taken for granted by the public who were much more interested in the succession of dancers who held the stage.

The first great star of the 'eighties, Emma Palladino, had been a favorite with Alhambra audiences for some years before the theatre became a music hall in 1884. The daughter of dancers and a product of the Ballet School of the Scala, Milan, she made her London debut in 1879 at Her Majesty's after a triumphant visit to America; and she first appeared at the Alhambra in 1881, in the mythological ballet *Endymion,* inserted in an operetta, which *The Times* specially advised American visitors, who were passing through London, not to miss. Palladino was such a mistress of technique that she was known in the profession as "the complete Palladino." She left the Alhambra in 1887, but continued to dance in London, at the Empire Theatre and the Royal Italian Opéra, Covent Garden, before retiring shortly before the century's close.

Emma Bessone, another Scala-trained ballerina, made her debut at the Alhambra in 1885 and danced there until 1890. Born in Genoa

Emma Bessone. Drawing by Giuseppe Galli (Cia Fornaroli Collection, New York Public Library)

in 1864, she danced at the Scala during the Carnival-Lent season of 1885, and in 1887 she visited Russia, where Marius Petipa revised the production of *Giselle* for her debut at the Maryinsky Theatre in St. Petersburg. She, too, was a remarkable technician. "The oppulent Bessone, 'première danseuse assoluta' in Asmodeus," wrote George Bernard Shaw, "is complete from toe to top, a superb, passionate dancer, strong, skilful, and abounding in sensuous charm."[36] As well as *Asmodeus,* she created roles in *Enchantment, Astrea* and *Zanetta,* sharing the favors of the public with Pierina Legnani.

Legnani made her first appearance in London on December 17th, 1888, and was to dance at the Alhambra with intervals until 1897. Shaw described her in 1890 as "young, intelligent, and not yet in her prime," and "[holding] her own against the memory of the superb and magnetic Bessone, more by a certain freshness and naïveté than by her execution, which is nevertheless sufficiently brilliant. . . ."[37] She is now remembered for creating the role of Odette-Odile when *Swan Lake* was revived by Petipa and Lev Ivanov in St. Petersburg in 1895 and in particular for performing a series of thirty-two fouettés in the third act, a *tour de force* which she was performing in London before she ever set foot in Russia. *The Sketch* of April 26th, 1893,

36. *London Music in 1888-89 as heard by Corno di Bassetto (later known as Bernard Shaw)*. London, 1937, p. 315.
37. *Music in London, 1890-94,* vol. I, p. 47.

published an interview with her and described one of her Italian-made shoes: "a pretty little shoe, with a narrow sole that ended about the middle of the great toe, and had a stiffening in the part of the 'upper' which covers the toes, giving it a rather Indian canoe shape in front." "With these," she said, "I hardly ever get tired. In fact, in the last tableau of *Aladdin,* I turn thirty-two pirouettes on tiptoe without dropping my foot. Not many dancers can do that."[38]

In addition to imparting this technical detail, the interviewer gave a vivid sketch of the dancer, who appeared to him as "a charming, honest, merry, pretty girl." He found her in her dressing room, clad in a grey dressing gown and shawl, looking very tired and hot, and chaperoned by an aunt who was worried because she did not eat enough and because the English climate did not suit her. Yet Legnani told him that when she had once injured her knee, she had been cured by a week's recuperation in Brighton, where she watched the dancing of the waves and grew envious and sad. It was in Brighton, she added, that she realized for the first time quite how much she loved dancing.

Other notable dancers first appeared at the Alhambra during these years. Lucia Cormani joined the company in 1886 and soon showed herself to be a fine mime. And in 1889, a very rare creature made his appearance, an outstanding male dancer—to Shaw, the best male dancer he had ever seen—in the person of Vittorio De Vincenti. Roles of romantic heroes were not for him, for he was more at home portraying parts which enabled him to create a character as well as displaying his strong technique. He was the Devil on Two Sticks in *Asmodeus* and the Gipsy King in *Salandra,* and in *The Sleeping Beauty* he appeared as the Evil Genie, performing "wonderful gyrations" that brought forth salvoes of applause.

38. Dancers had begun to exploit pointe work around 1820, but the blocked shoe did not make its appearance until the second half of the nineteenth century. Emma Livry's shoes in the Paris Opéra collection, dating from 1862, are darned at the toes but unblocked, and do not materially differ from those worn by Taglioni. Rosa Abrahams, who danced at the Alhambra between 1876 and 1884, later told an interviewer: "In my day we really did dance on the *point*; nowadays, with the help of [the block] anyone could shuffle on the toes. But how big and ugly it makes your feet." (*Dancing Times,* March, 1916. p. 168.) The blocked shoe was fully developed by 1893, though then the block itself was much lighter than it has since become. The modern pointe shoe probably originated in Italy, where it no doubt played an important part in making possible the technical advances achieved by the Italian ballerinas of Legnani's generation.

THE Alhambra ballets around the turn of the century, when Alfred Moul was General Manager,[39] enjoyed a justly earned reputation for their spectacular staging and the precision of the corps de ballet, but viewed in retrospect after the intoxicating first contacts with the Russian Ballet, they were to appear artistically decadent. They lacked that magic which the Russians were to bring, and the corps de ballet were all too plainly "rank after rank and file after file of honest bread-winners from Camberwell and Peckham Rye, performing mechanical manoeuvres with the dogged perseverence of a company of Boy Scouts."[40]

While the old order was continuing, it needed the perception of a critic such as George Bernard Shaw to see that ballet was approaching a crisis. "The veteran Jacobi," he wrote in 1893, "was still there, monarchical as *chef d'orchestre,* bold, ingenious, and amazingly copious as a composer of dance music. The danseuses were still trying to give some freshness to the half-dozen *pas* of which every possible combination and permutation has been worn to death any time these hundred years, still calling each hopeless attempt a 'variation,' and still finishing up with the teetotum spin which is to the dancer what the high note at the end of a dull song is to a second-rate singer . . . [Ballet] is by no means unpopular. . . . Unfortunately, it is so remote from life that it is absolutely unmoral, and therefore incapable of sentiment or hypocrisy. I therefore suggest that by getting rid of the dreary academic dancing, the 'variations,' and the stereotyped *divertissement* at the end, and making the ballet sufficiently dramatic throughout to add the fascination of moral unreality to that of physical impossibility, it might attain a new lease of life."[41]

39. Alfred Moul was General Manager from 1894 to 1898, when he resigned. C. Dundas Slater was General Manager between 1898 and 1902. In 1902 Moul rejoined the Board. Douglas Cox was manager, 1902-03, and George Scott, 1904-06. Moul became General Manager again in 1906 and resigned in 1912.
40. J. E. Crawford Flitch. *Modern Dancing and Dancers.* London, 1912, p. 65.
41. *Music in London, 1890-94,* vol. III, pp. 38-39.

Jacobi, however, was more optimistic. "The position of the *première*," he said in an interview in 1895, "is by no means at stake, as people affect to imagine. She is as important to ballet as the *prima donna* to grand opera. If their work has appeared a trifle monotonous of late, it is because they are nearly all pupils of the same mistress in Milan, and may have adopted certain mannerisms. Male dancers are not very interesting, but they are often required to support the *première* or for groups, while a good comic male dancer helps a piece along considerably. I find the public interest on the increase, and the musical taste considerably improved. Years ago, the demand for light simple measures and commonplace themes made it difficult for me to elaborate my scores, but today the public takes an intelligent interest in orchestration. I have added the harp to the orchestra, and the better the score, the greater its [i.e., the ballet's] success."[42]

The popularity of ballet though perhaps a little precarious, was certainly growing, as Jacobi observed, and the Alhambra now had a serious rival in the Empire Theatre on the north side of Leicester Square, which, in 1887, had launched out as a music hall with a similar policy. In its publicity the Empire called itself "the Home of Ballet," and the Alhambra, unable to let this pass, countered by announcing itself as "the Original Home of Ballet." The Empire with its smaller stage could not compete with the Alhambra in the lavishness of its productions nor in the excellence of its corps de ballet, but, from 1897, it possessed in Adeline Genée a ballerina of the finest calibre, one whom the Alhambra was never able to match.

The Alhambra was following the Empire's example when it presented, in 1892, its first up-to-date ballet, a type of work that its rival had launched several years before. In the more rarified atmosphere of an opera house, ballet can remain aloof from the realities of life, but to a music hall audience topicality forms the very spice of the program. The Alhambra's first topical ballet was *Up the River* (1892), a gay scene of bathers, tennis players and boating parties at Henley which was remembered as much for the charm of its dances as for its impressive storm passage when a thin curtain of real water showered down from the flies into a trough that ran along the footlights. The following year the Chicago Exhibition was celebrated by *Chicago* (1893), which contained a series of pseudo-national dances, a leavening of comic business, and a culminating apotheosis of Uni-

42. *Sketch,* August 7, 1895.

versal Peace showing the monarchs of the earth "in attitudes of friendship." This was to set a precedent for numerous ballets brought out to mark occasions such as jubilees and coronations, international exhibitions and alliances, which were to be interspersed with the Alhambra's more conventional productions until the theatre ceased to be a regular center of ballet shortly before the First World War.

There was no break with tradition during Carlo Coppi's association with the Alhambra, which lasted intermittently until 1902. Most of his major works had a strong and clearly developed theme. For Christmas productions such as *Ali Baba* (1894), *Blue Beard* (1895) and *Beauty and the Beast* (1898), fairy tales were the obvious source. Other works found their inspiration in literature: *Titania* (1895) was a version of Shakespeare's *A Midsummer Night's Dream, The Gathering of the Clans* (1895) was based on Sir Walter Scott's *Lochinvar,* and *In Japan* (1902) had a scenario by S. L. Bensusan based on that author's novel *Dédé. Rip Van Winkle* (1896) was an adaptation of Planquette's well known light opera. There was also plenty of action in Coppi's Irish ballet *Donnybrook* (1896), and he wrote a strong tale of Magyar passion for *The Tzigane* (1896).

The faery ballets had an intentional affinity to Christmas pantomime, being well supplied with spectacular effects and comic business. The "Golden Rain" that ended *Ali Baba* and *Blue Beard's* culminating scene of "The Descent of the Gates of Light" were in the true pantomime tradition. So too were the comedy scenes, such as that of Blue Beard's secret chamber, with the two comic servingmen making fun among the severed heads of the murdered wives, one of which perambulated the floor, and a dancing skeleton which fell to pieces and came together again in the time-honored fashion. Another feature of delight in *Ali Baba* was the introduction of Mlle. Grigolatis and her Aerial Ballet, who also had an important part in *Titania.*

In the face of all these distractions the dance still held its rightful place, for Coppi was a skilful choreographer, famed particularly for the ingenuity and freshness with which he designed mass movements. It was in his *Ali Baba* that Cecilia Cerri made her first London appearance. Born in Milan in 1872, Cerri had already danced in Russia as well as in Italy, and in 1905 she was to become prima ballerina at the Vienna State Opera. At the Alhambra she danced in *Titania, Blue Beard* and *Beauty and the Beast,* scoring a particular triumph in the "Garden of Roses" scene in the last ballet. In this she danced

a grand valse in which each dancer of the corps de ballet was "almost hidden by gigantic presentments of flowers—red, tea, moss roses and every other type—a luxurious mass of living blossoms, weaving itself into ever fresh and endless harmonies of colour and enchantment."[43]

Evidence of the improving standard of ballet music that Jacobi had noticed was provided in the Alhambra's commissioning of Sir Arthur Sullivan to compose the score for *Victoria and Merrie England* (1897), which Coppi was to produce to mark the Diamond Jubilee of Queen Victoria. For this Sullivan received a fee of £2,000, as well as a share of the takings and retention of the copyright, and he did not consider it beneath his dignity to conduct the orchestra at the ballet's first performance. A critic present described him as "looking very old and ill," but there was nothing disspirited in his music. If it suffered from a certain monotony of rhythm, it was ingeniously orchestrated and full of charming melodies, and possessed a polish and a refinement rarely heard in ballet music of that period. There was a fugue of which Sullivan was very proud—"a little darling," he called it—and a number of well known melodies were skilfully woven into the fabric of the score. Sullivan's prestige and the brilliance of the spectacle attracted to the Alhambra nearly a score of royal visitors

43. Mark Perugini. *The Art of Ballet*. London, 1915, p. 265.

Cecilia Cerri as Hermia and Julia Searle as Oberon in *Titania* (1895) (Collection of W. Beaumont Morris)

Scenes from *The Gay City* (1900). Drawings by Oliver Paque (Collection of W. Beaumont Morris)

during the ballet's run. The work had no consecutive theme, being a series of scenes evoked by the Genius of Britain—a coming-of-age party in Elizabethan times, a Robin Hood scene, the legend of Herne the Hunter, a Restoration Christmas revel, and finally an apotheosis showing a tableau of the Queen's coronation (to Sullivan's Imperial March) and a procession of dancers representing the armed services of the British Empire. Pierina Legnani returned to the Alhambra specially to dance in this ballet. On her arrival in London, she was disappointed to find that her part was so short, and Sullivan was set to work at the last minute to score a new dance for her. She bade farewell to London in this ballet as the Genius of Britain, the May Queen and the Snow Fairy.[44]

Coppi obtained an even greater success five years later with *Britannia's Realm* (1902), on the occasion of King Edward VII's coronation. The score was by Landon Ronald, and the ballet contained some "feasts for the eye" with its magnificent Indian Jewel divertissement and an enchanting Canadian skating scene, "the music of which," wrote Perugini, "must still haunt those who heard it."[45]

With the dawn of the new century, the fears to which Jacobi had tried to turn a blind eye were being realized. "The old order of

44. For a more detailed study of *Victoria and Merrie England,* see Audrey Williamson. "Sullivan's Ballets," *Dancing Times,* April, 1951, pp. 394-96, 400.
45. *Op. cit.,* p. 297.

entertainment changes," wrote a critic in 1901, "and nowhere more distinctly than at the Alhambra, which used to call itself the home of ballet. There is no ground for complaint; ballet has outlived its welcome, and in its place has come a spectacular display that is nearer to the theatre than any of its predecessors."[46] These remarks were inspired by Coppi's *Gretna Green* (1901), which was called on the program a "vocal ballet divertissement" and was more of a musical comedy than a ballet, but the trend can be traced back earlier than this. *A Day Off* (1899), *The Handy Man* (1900), and *The Gay City* (1900), all ballets in the up-to-date style, had contained vocal numbers. So too had Coppi's important work, *Inspiration* (1901), in which both song and dialogue had been used to work out the theme of the Goddess of Inspiration proving her superior powers to a disbelieving leader of a band of bacchantes.

Coppi's penultimate ballet for the Alhambra, *In Japan* (1902), contained no vocal element and was so much in the main tradition that it was revived at the Scala, Milan, the following year. It was a short work, lasting little over half an hour, but brilliantly staged, brisk in its action, and with a score by Louis Ganne that was graceful and charming and, as *The Times* expressed it, "free from Wardour Street Orientalisms."

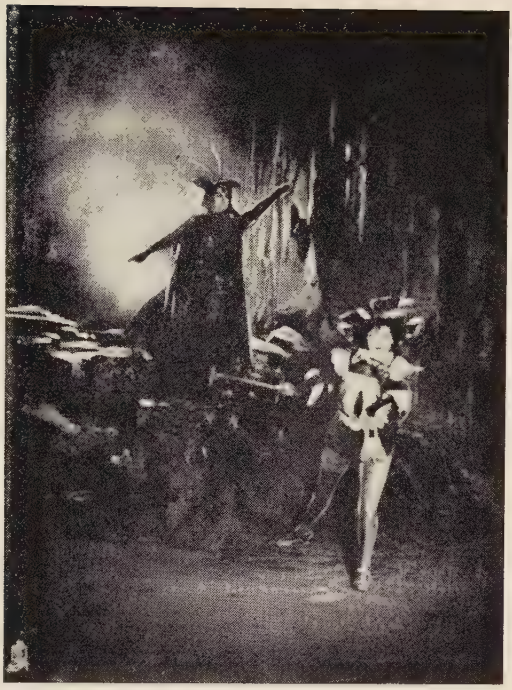
Jacobi had retired as musical director in 1898, having composed scores for over a hundred ballets and divertissements (he had reached his century with *Blue Beard*) and was succeeded by George W. Byng. Coppi had left the Alhambra in the same year, but he was to return some two years later to produce his last ballets there before finally departing after *Britannia's Realm* in 1902. The selection of a successor to Coppi was no easy task, and the Alhambra tried several choreographers before their choice finally rested on Alfredo Curti, who took up his post there in 1904.

Italians were still favored for the post, and Giovanni Pratesi[47] produced four ballets during 1898 and 1899, of which the most ambitious, though it was not a great success, was *The Red Shoes* (1899). This was based on the well known story by Hans Christian Andersen, and the renowned Parisian beauty, Emilienne d'Alençon, was engaged to play the parts of the Avenging Angel and the Angel

46. *Illustrated London News,* October 19, 1901.
47. Pratesi was dancing at the Scala in 1889 and 1897. He was a choreographer there in 1932-33.

of Mercy. *Napoli* (1899), a gay little ballet, was more successful, and *Jack Ashore* (1898) and *A Day Off* (1899), the latter an up-to-date ballet describing the adventures of an elderly gentleman on a day trip to Boulogne, were competent works in their modest way. Egidio Rossi produced one work, *The Handy Man* (1900), while Lucia Cormani arranged the dances (with the exception of one number by Fred Farren) for *The Gay City* (1900), which celebrated the Paris Exhibition.

It was Cormani—another product of the Scala, Milan, and formerly, in 1884-85, prima ballerina at the Metropolitan Opera, New York—to whom the Alhambra turned after Coppi's final retirement. Of the three ballets on which she collaborated, the two for which she was responsible for the entire choreography were distinguished by their dramatic content and marked a return to the conventional type of ballet d'action which had seemed to be falling into disfavor. *The Devil's Forge* (1903) was set in Germany, and told of a young man who obtained his heart's desire after being taken by the Mountain Fairy to the Devil's Forge, where his sword is turned into an invincible weapon. But it was *Carmen* (1903), for which Byng had made an arrangement of Georges Bizet's music and added a few numbers of his own, which most effectively displayed Cormani's flair for the dramatic. The travesty tradition of the house was relaxed to permit Don José to be played by a male dancer, M. Volbert, although the part of Escamillo was confided to a woman, Edith Slack. A Spanish dancer with great acting ability, Rosario Guerrero, was cast in the role of Carmen, and Perugini has left a vivid impression of her interpretation. "Apart from Guerrero's fine presence, her magnificent dancing, the breadth, realism and intensity of her acting throughout . . . there were two particularly memorable moments of that production; one was the fortune-telling scene, the other—the scene in which Carmen flirts with the Lieutenant of Gendarmes in order to lure him away from the gipsy camp, and is dividing her attention between her flirtation and the knowledge that Don José has only just been frustrated from stabbing her while so engaged. . . . In the card scene, Guerrero gave in all its fulness the sense of a tragic, overhanging doom. In the other, all the combined cunning and fighting instinct of a savage animal at bay with circumstance, and trying by sheer cunning and audacity to master it, came out, and it was not acting but reality, the real Carmen of Mérimée extricating herself



Ada Taylor and Edith Slack in *The Devil's Forge* (1903) (Mander and Mitchenson Collection)

and her comrades from discovery and disaster by superb daring in the use of her dazzling, unconscionable charm."[48] Guerrero was succeeded in the part of Carmen by two other dancers, first by Josephine Casaboni and then by another Spaniard who was also a fine actress, María la Bella.

The third work to which Cormani contributed, *All the Year Round* (1904), came from a very different mold. It was a sort of revue of the months of the year, introduced by a short prologue in which the Spirit of Happiness appears to a blasé, young Marquis to show him how to keep up his spirits throughout the coming year. This main idea linked a number of spectacular scenes introducing an abundance of dancing, most of which was of the more popular kinds such as step-dancing and cake walks. Fred Farren and Giovanni Rosi were associated with Cormani in arranging this ballet, but the highlight of the production was by general consent Cormani's ballet of swallows and mayflowers in the May scene.

48. *Op. cit.*, p. 268.

Judith Espinosa in *The Handy Man* (1900) (Collection of W. Beaumont Morris)

The Alhambra maintained its large corps de ballet and, while a ballet might be graced by some foreign star such as Legnani, Cerri or Alma Mari—who was seen in *The Devil's Forge*—the other leading roles were mostly taken by resident members of the company. Julia Seale was often, though not always, cast in travesty roles, among her creations being Oberon in *Titania,* Lochinvar in *The Gathering of the Clans,* and in *Victoria and Merrie England* Robin Hood and a drunken jester for whose dance Sullivan had woven an amusing bassoon cadenza into the score. She was succeeded by Edith Slack, a pupil of Katti Lanner and formerly a member of the Empire company, whose roles included Torio in *In Japan,* Karl in *The Devil's Forge* and Escamillo in Cormani's *Carmen.* Another talented member of the company was Josephine Casaboni, who first attracted notice by replacing Lina Campana in *The Tzigane* and later played the heroine roles in *Napoli* and *The Red Shoes* and took over the part of Carmen from Rosario Guerrero. *The Morning Post* critic, G. E. Morrison, was so impressed by her performance in *The Red Shoes* that he called it "one of the greatest tragic impersonations of our time;" and he described her Carmen as played "with a panther-like fascination, a lithe intensity, and a mocking cruelty," her death scene being "remarkably impressive, none the less so for being simply and quickly enacted."[49] Judith Espinosa, daughter of the choreographer

49. *Morning Post,* June 12, 1903.

of the Alhambra's *Sleeping Beauty,* was featured in two ballets, appearing as the Egyptian slave girl Aida in *The Handy Man* and as the Genius of Inspiration in *Inspiration.* Among the men, the most prominent were the comic dancers such as Fred Storey, unforgettable as Don Quixote, Blue Beard, the villain in *The Tsigane* and the drunken jig-dancing sergeant in *Donnybrook,* and Fred Farren, who made his name at the Alhambra before transferring his activities to the Empire.[50] But in Lytton Grey the Alhambra found an artist who could play handsome heroes such as the fisherman in *Napoli,* Lieutenant Jack Grey in *The Handy Man,* the French dandy in *The Gay City* and Charles Graham in *Gretna Green.*

The Alhambra was meanwhile adding to its activity as a center of the dance by welcoming individual dancers as "turns" in its variety programs. The skirt dancer Jenny Joyce, billed as the American Comet, appearing there in 1892, and Cyrene, another American dancer who specialized in the cancan, was billed in 1893. From Paris in 1902 came Cléo de Mérode, and that same year Lola Yberri, a Mexican dancer, gave a program called *A Dream of the Dance.* Most popular of all, however, were the Spanish dancers—Consuelo Tortajado (1897, 1899, 1900, 1902), La Belle Otero (1898, 1899, 1902), Rosario Guerrero (1899, 1902) and La Belle Chavita (1900, 1901)—who were always sure of an enthusiastic reception from the warmhearted audiences of the Alhambra.

50. Fred Farren (1874-1956), the celebrated character and eccentric dancer, was associated with the Empire Theatre for many years before the First World War. He is best remembered for his Coppélius, opposite Adeline Genée's Swanilda, in *Coppélia,* and for his Apache Dance in *A Day in Paris.* He succeeded Katti Lanner as ballet master at the Empire, one of his best ballets being *Cinderella.*

ALFREDO Curti, who was to instill fresh vigor into the Alhambra ballet during his six years as ballet master from 1904 to 1909, had learnt his craft at the Scala, Milan. He was a classicist, professing a strong admiration for Jean Georges Noverre and Carlo Blasis, and at the same time possessed of sufficient imagination to give his ballets just that touch of originality that was needed to retain the fancy of the music hall public. Mark Perugini had many an interesting discussion with him. "Signor Curti," he wrote, "whose scholarship in the history of the dance was remarkable, was an enthusiastic follower of the traditional school, and as an accomplished dancer and mime, an artist, trained geometrician, and devotee of literature and music, he brought to bear on his work as composer of Ballet, a theatrical experience and artistic sympathy, somewhat akin to that of Blasis himself; and while the action of his ballet was always coherent and dramatic his appreciation of stage effect and handling of massed groups of dancers in motion, were uncommonly fine."[51]

Both in appearance and in temperament, he was a true Latin. Sallow of complexion, with black hair and a magnificent black moustache, he was very fiery at rehearsal and if a dancer did not do what he wanted, he was inclined to fly into a furious rage, shouting Italian oaths at her. He spoke little English, and Gina Cormani—Lucia Cormani's niece, who was a dancer in the company—would often be called upon to interpret. He took great pains in producing a ballet. The literary research he required was done by an Italian crony, who kept a bookshop and who was sometimes rewarded with a small role in the ballet for his trouble, and the choreography was then recorded in notebooks, beautifully written down in different colors with diagrams.

It was some little time before Curti was able to make his views felt. His first ballet for the Alhambra was a ballet d'occasion, *The Entente Cordiale* (1904), celebrating the Franco-British alliance. Landon Ronald supplied a score full of "tripping melodies," and after a reference to the Russo-Japanese War—a bevy of Russians brandish-

51. *Op. cit.*, p. 272.

ing knouts being gently put to flight by geisha girls with umbrellas—the ballet reached a conventional apotheosis showing the nations of the world uniting in one grand alliance, a hope that was to be shown as tragically chimerical just ten years later. *Parisiana* (1905), a series of scenes set in Paris from Revolutionary times to the twentieth century, gave Curti rather more scope. His dances ranged from a minuet, a polka and the Carmagnole to the exhilarating maxixe that brought the ballet to a close. No star ballerina headed the cast, which included Jane May, the mime, and an unbelievably slender and supple American eccentric dancer called La Sylphe, who was again featured in Curti's next ballet, *My Lady Nicotine* (1905).

Having dispensed with a prima ballerina assoluta for a number of years, the Alhambra reversed its policy in 1906 to engage Maria Bordin of the Scala, Milan. Curti may have been pressing for this, but he was aided by the increasing rivalry of other theatres: the success of Genée at the Empire had overshadowed the Alhambra ballets for some years, and in the summer of 1906 Covent Garden presented Messager's *Les Deux Pigeons* with Aida Boni as Gourouli.

Bordin was not unknown to London, where she had danced in the revival of *Excelsior* at the Lyceum the previous year. She was a classical dancer with a brilliant presence and a fine technique; her strong point was her équilibre which was developed to a remarkable degree. She had no gift for character work, and Curti fashioned her part accordingly in the new ballet he prepared for her Alhambra debut. *L'Amour* (1906) marked a return to the conventional spectacular grand ballet, with a dramatic plot set in ancient Assyria and an excellent score by Thomé. The *Morning Post* found Bordin's Italian style "rather out of keeping with the Oriental surroundings, and her ballet dress . . . very strange amid costumes suggestive of Assyria," but there could be no two opinions of the "wonderful grace, vigour and lithe subtlety" of her dancing.[52]

She was seen next in *Queen of Spades* (1907), succeeding an acrobatic dancer called Alexia. This was a dramatic ballet about the appeal of gambling, in which the cinematograph was employed in picturing the dream of the sculptor hero. The Dream Visions, with its playing card dances and *valse des liqueurs,* made a brilliant spectacle, but it paled beside the apotheosis in the Nymphs' Grotto of "La Source."

52. June 12, 1906.

Bordin's last creation at the Alhambra was the Spirit of the Bells in Curti's adaptation of *Les Cloches de Corneville* (1907), one of his finest ballets. Praised as being more dramatically constructed than the opera itself, it had a continuous run of over seven months and was to be revived in 1909 with Britta. Among its many memorable moments were the entrance of the knights in shining armor, played by tall showgirls, and the "exquisite rusticity" of the apple orchard scene with its kissing waltz. Giovanni Rosi's performance as Gaspard was superbly dramatic, and Julia Seale made a very droll Grenicheux. Bordin's attempt at character work, however, a sabot dance in the apple orchard scene, was not very successful, but Curti had arranged a variation more suited to her style in the final divertissement.

Maria Bordin hated the variable English climate with its winter fogs, and was glad to return to her native Italy. The Alhambra did not replace her immediately, and for a brief while Curti had to return to a lighter style. *Cupid Wins* (1908) was an amusing trifle, and *The Two Flags* (1908) celebrated another Paris Exhibition and was produced to coincide with the state visit of President Fallières. Its main feature was the appearance of a delightful little French dancer called La Pomponnette.

A new ballerina was not long in appearing, however, and this time the Alhambra looked to Denmark, spurred no doubt by the popularity of Adeline Genée. The choice rested on Britta Petersen, a dancer who resembled Genée in size and coloring and bore a marked likeness to Nina Boucicault. She was also gifted with a strong personality and a certain ability as an actress. Under the name of Mlle. Britta, she made her first appearance in *Paquita* (1908), a romantic ballet about the rivalry between a prince and a Spanish grandee for a gipsy girl's favors. The corps de ballet played an important part in this "sensuous and beautiful spectacle," a feature of which was a cloak dance performed by eight couples.

Shortly before Britta's debut, another new dancer had appeared at the Alhambra. La Belle Leonora's shapely beauty and fine profile had made a strong impression on Alfred Moul, who presented her first in a burlesque of Maud Allan called *Sal-Oh-My!* (1908), and then in two more short works designed specially for her, *Narcisse* (1908) and *La Petite Bohémienne* (1909). Curti thus had two principal dancers for his next work, *Psyche* (1909). Leonora played Psyche who incurs the jealously of Venus, and Britta appeared as

Julia Seale and Giovanni Rosi in *Les Cloches de Corneville* (1907) (Collection of W. Beaumont Morris)

Cupid, whom Venus incites to make Psyche fall in love with a sea-monster and who ends by succumbing to the monster's charms herself. The two were very different. Britta, a classically trained dancer, was sprightly in her movements, while Leonora danced in a languorous sort of "Greek" style.

These two dancers were again featured in *Femina* (1910), perhaps the most ambitious of all Curti's ballets. Its underlying theme was the power of vanity over woman, and its five scenes illustrated this in the First Garden, the Stone Age, Ancient Assyria, Spain, and the Kingdom of Vanity. Described as a ballet with a moral, it was hardly flattering to the fair sex whom Leonora personified, in various guises, as spurning true love for base reward. Leonora's beauty was displayed to such great effect in the first scene, in which she appeared as Eve, that she made the management erect a corridor of curtains from her dressing room to the stage, and insisted that any stage-hand who crossed her path as she proceeded to make her entrance should turn his back. *Femina* was full of incident, and the most striking scene of all showed an Assyrian high-priest struck dead after he had snatched a jewelled necklace from an idol to satisfy the

desire of a lovely priestess. As lightning strikes the temple, the priestess turns to flee. But vanity is her master even in her terror, and as she passes the body of the priest she snatches up the necklace and bears it off in triumph.

Britta, who had danced as the Spirit of Vanity in *Femina,* created her last role at the Alhambra in Curti's final ballet there, the patriotic *Our Flag* (1909). Curti had done much to restore the prestige of the Alhambra ballet by restoring the grand spectacular ballet to favor. As a choreographer he had refused to compromise himself by adopting modern trends not in the main stream of ballet tradition—significantly, not one of his works contained song or speech —and the lighter ballets that were given in his time were left to other hands. Elise Clerc, herself a member of the company, produced several light and vivacious works. *On the Square* (1909) was a "breathless, up-to-date, idealized motion-picture of New York gone dancing mad" and included a marionette dance for Britta and Carlotta Mossetti, a whistling solo for Frank Lawton, and an apache dance by Frank Lawton and the choreographer. And *On the Sands* (1910), which told of the predicament of some bathing belles whose clothes were stolen by a band of Eton boys, contained a burlesque of Anna Pavlova and Mikhail Mordkin: an acknowledgment of the new force that was so shortly to ring the death knell of the Alhambra ballet.

Britta and Leonora in *Psyche* (1909) (Collection of E. Kersley)

ALREADY the legend of Russian ballet was in the air. The Diaghilev Ballet had conquered Paris in 1909, and Russian dancers had been quick to discover London. Tamara Karsavina had visited London in June of that year; Georgi Kyaksht, brother of Lydia Kyasht of the Empire Theatre, and Ludmila Shollar had come to dance at the Hippodrome in October, and the summer of 1910 saw Anna Pavlova's first London season as well as productions of the second act of *Giselle* with Karsavina at the Coliseum and *Swan Lake* with Olga Preobrazhenskaya at the Hippodrome.

There was great competition among London theatre managers to exploit the new-found revelation of Russian ballet during George V's Coronation Year, 1911. Alfred Moul, the General Manager of the Alhambra, was in correspondence with C. Ercole, the Paris theatre agent, during the summer of 1910 about the possibility of engaging a Russian company.[53] Ercole warned him that the terms would be high. "*Stupendous offers* are being made to these people in view of securing them for the Beecham season at Drury Lane," he wrote on July 23rd, 1910. "They are therefore tempted by these different offers and their terms are naturally very much bigger than they would even have been a year ago." Two sets of proposals were put forward for consideration: one being for a Moscow company headed by Yekaterina Geltzer and Vasili Tikhomiroff, with Kuznietsoff as ballet master,[54] and the other for a company under Michel Fokine. At first the latter proposal found most favor. Fokine was asking £5,000 a month for a company of thirty-three, with his wife as ballerina, and was holding out as an additional bait the possibility of securing the services of Pavlova. "I beg to *insist most particularly,*" advised Ercole, "that if you wish to make a *great coup* you should accept this proposi-

53. The Moul-Ercole correspondence is now in the Enthoven Collection, Victoria & Albert Museum.

54. There was no ballet master by the name of Kuznietsoff in Moscow at this time, but the company included a dancer of that name, Vladimir Nicolayevitch Kuznietsoff, who had been engaged since 1898 and appeared in secondary roles, such as the Chinaman in *Coppélia* and one of the Prince's friends in *Swan Lake*.

tion which if the Alhambra wants to keep its foremost rank in the production of up-to-date ballets [i.e., ballets in the new Russian manner] *would be the only way to achieve same.* Trading on the name of Foukine [*sic*] which none can approach at present would be an excellent way of getting ahead of *all the other* productions of Russian Ballet."

Ercole found the Russians difficult to deal with, and their demands exorbitant. "I am not very much astonished," he wrote to Moul on July 28th, "at what you say respecting the numerous interviews that Mr. Wollheim has had with Foukine. This gentleman and Mr. Stoll ought to be put for some time in straight jackets and have ice put on their heads—they are rendering the market *impossible.* It is very evident that as everything in life like the Stock Exchange is based on offer and demand these people who are kneeling down to the Russian dancers and offering them engagements on golden trays are causing them to ask unheard of salaries . . . Respecting your friend's criticism regarding the Russians contained in your letter of the 26th I agree: they are perfectly correct. They are the most unreliable scheming and thick-headed lot of idiots in the world and their brains are located in their feet."

In the end Thomas Beecham engaged the Diaghilev Ballet for Covent Garden, and the Alhambra had to be content with the Moscow company. Negotiations were conducted through Tikhomiroff, who was able to persuade Alexander Gorsky to come to London to produce a ballet for a fee of £300. Of the dancers engaged, the highest paid was Geltzer with £90 a week; Alexandra Balashova, who was to replace Geltzer after eight weeks, received £40 a week, as did Tikhomiroff himself; while Vera Mossolova, who was to follow Balashova, was paid £50 a week.

The Alhambra corps de ballet were soon won over by Gorsky's gentle and courteous manner. But no one was allowed to forget that Geltzer was the queen of all, and when she arrived for rehearsal, Gorsky always made a great ceremony of kissing her hand. The Alhambra dancers were impressed to see that she wore no less than four different costumes to rehearse the new ballet. They were also quick to appreciate Gorsky's talent as a choreographer, notably in the Hungarian scene where they were given soft undulating arm movement, so different from the dashing Hungarian dances that other choreographers had arranged for them.

Gorsky's *The Dance Dream* (1911) was given its first performance on May 29th, nearly a month before the Diaghilev Ballet was due to open at Covent Garden. The ballet was little more than a divertissement, filled with wonderful dances and held together by a slight thread of a story about a dreaming warrior to whom his ideal appears in many varied surroundings. It was danced to a selection from the works of many composers, including Minkus, Drigo, Glazounov and others, and it ended with two Russian dances to music by Tchaikowsky. "If the theme was insipid," wrote J. E. Crawford Flitch in 1912, "[the ballet] at any rate had the crowning virtue of breadth and simplicity of treatment. A sense of space was created; the tumult of action was varied by passages of sobriety; an effect of beauty was produced, larger and serener than any that has been seen in the English ballet during recent years."[55] Its reception was warm, but it did not create the stir that had been hoped for. Geltzer was a little too mature and heavily built to captivate the Alhambra audience, who likewise failed to appreciate the astonishing lifts in her pas de deux with Tikhomiroff.

55. *Op. cit.*, p. 176.

Yekaterina Geltzer and Vasili Tikhomiroff in *The Dance Dream* (1911) (Collection of W. Beaumont Morris)

THE whole course of ballet in England, as elsewhere, was changed by the advent of the Russians. In years to come, until British ballet established itself through the efforts of Ninette de Valois, Marie Rambert and others, the main fare of the British ballet-going public was the Diaghilev Ballet and other Russian-led groups. As for the Alhambra ballet, which had seemed so healthy a child under Curti, it survived for only a year after *The Dance Dream* and expired when the theatre changed over from variety to revue under the new management of André Charlot.

The Dance Dream remained in the program after the Russian dancers had left, the leading role being taken over in Ocober 1911 by Marjorie Skelley, who had come to the Alhambra from the Empire, where she had been Genée's understudy. Alfredo Curti had been replaced as ballet master by Elise Clerc, who produced the next two novelties: *The Mad Pierrot* (1911), staged for the American acrobatic dancer, Bessie Clayton, whose speciality was pointe work executed incredibly in soft black shoes, and *1830* (1911). This latter work was a charming ballet of the more popular kind about an artist, an art patron, a dancer and a grisette. Poldi Müller, a Viennese ballerina who was also one of the early film actresses, played the grisette, and the role of the dancer was taken by Greville Moore.

The history of the Alhambra ballet closes with the production of *Carmen* (1912) by Augustin Berger, a real tyrant of a ballet master who rapped out his orders in German. Although the Alhambra dancers had cheerfully endured Curti's rages to the point of making fun of him, Berger's treatment of them was something they could not stand, and they almost revolted. His talent as a choreographer, however, was not in doubt, and his new version of *Carmen* was quite as successful as its predecessors. Like "a bright wild bird," María la Bella returned to give a performance as Carmen that was tinged with "passion and exquisite grace, allurement and the power of expression by look and movement of tragedy."[56] Volbert was again playing Don José, and a male dancer, Emile Agoust, was cast as Escamillo. There

56. *Evening Standard,* January 25, 1912.

was more Spanish dancing in Berger's ballet than there had been in Lucia Cormani's version of 1903, for Alfred Moul had brought over from Spain a number of Spanish dancers, led by La Malagueñita and Antonio de Bilbao, to appear in the final scene outside the bullring. Dressed in male costume of dazzling white, La Malagueñita danced several flamenco numbers on a table; and Antonio de Bilbao displayed his legendary wizardry in zapateado. "Never before," as a contemporary critic declared, "had *Carmen* been so genuinely Spanish as in the ballet produced with exceptional *éclat* at the Alhambra."[57]

The dance did not by any means disappear from the Alhambra stage when the theatre became the home of revue. In 1913 the new management engaged Natasha Trukhanova, partnered by Quinault, to give some selections from her repertory, and several of the revues produced both before and during the First World War included short ballets. A number of these were produced by Theodore Kosloff: a Pastel Ballet, and a "Flowers of Allah" ballet costumed by Poiret, in *8d. a Mile* (1913), and an Assyrian Ballet in *Keep Smiling* (1913). Serge Morosoff was the choreographer of "The Temple of the Sun" ballet in *5064 Gerrard* (1915) and "The Spirit of Egypt" ballet in *Now's the Time* (1915), the latter being written and produced by the celebrated Egyptologist Arthur Weigall, who also designed the costumes and scenery and the property Sphinx. In 1916 Adeline Genée appeared at the Alhambra in a "Spring" ballet arranged by her uncle, Alexander Genée, which was inserted in a revised edition of *Now's the Time,* and that same year—the year of *The Bing Boys*—Morosoff produced *Aleko,* a balletic adaptation of Serge Rachmaninoff's opera. The house still had pride in its ballet tradition, and the sequel to *The Bing Boys, The Bing Girls are There* (1917), originally had a scene entitled "The Alhambra—Formerly," which showed a ballet set in the year 1887 and danced to a selection of Jacobi's music.

The coming of peace brought the Diaghilev Ballet, from its haven in neutral Spain, back to London. English balletomanes, starved for more than four long years, found a company that was different in many ways from that of pre-war days, and that possessed a bewitching comedienne-ballerina in Lydia Lopokova and a brilliant young choreographer in Leonide Massine. After a season at the Coliseum, the company moved, in April 1919, to the Alhambra (in Osbert

57. *Globe,* January 25, 1912.

Sitwell's opinion "the best house in the capital in which to show ballet")[58] and there two ballets that have since become classics were created: *La Boutique Fantasque* and *The Three-Cornered Hat.* In 1921 the Diaghilev Ballet was back at the Alhambra once again, with the fabulous, ballerina-studded revival of *The Sleeping Princess.*

Reverting to a variety theatre, the Alhambra did not reconstitute its ballet department, although the dance, and occasionally ballet, continued to find a place on its boards. In 1923 Massine produced his *Zéphyre* there for Vera Savina, and in 1928 Anton Dolin staged a ballet to George Gershwin's *Rhapsody in Blue,* with himself and Vera Nemchinova. Occasionally English companies found a place in the bill: J. W. Jackson's English Dancers (1924, 1925, 1929), the Haines English Ballet (1926), and a company led by Molly Radcliffe and Stanley Judson that appeared in Morosoff's ballet *The Rosebud and the Bee* and an aerial ballet, *The Garden of Happiness,* in 1926. Among the individual acts were Maud Allan (1923, 1924),

58. *Laughter in the Next Room.* London, 1949, p. 14.

María la Bella and M. Volbert in *Carmen* (1912) (Victoria and Albert Museum)

Errol Addison with Mitrenga (1924), Nicolas Legat and Nadezhda Nicolayeva (1925), Robert Sielle and Annette Mills (1925, 1929), and Carola Goya and Carlos de Vega in a recital of Spanish regional dances (1928).

After a brief spell as a cinema, the Alhambra reopened as a theatre in 1931 and during the last few years of its existence was to welcome many distinguished dancers. In the Strauss operetta *Waltzes from Vienna* (1931) Albertina Rasch arranged the dances for a corps de ballet headed by Alexandra Danilova, while *A Kiss in Spring* (1932) was relieved only by an excellent ballet by Frederick Ashton. Alicia Markova and Harold Turner were the principal dancers, and the audience "shouted themselves hoarse and nearly flayed their hands in enthusiasm." Ashton also arranged the dances for *The Flying Trapeze* (1935), for which Pearl Argyle and Hugh Laing were engaged, and in *Tulip Time* (1935) the leading dancers were Wendy Toye and Frederic Franklin.

In the 1930's a native English ballet was growing, but notwithstanding the disappearance of Diaghilev, the Russian companies still commanded a wide and enthusiastic following whenever they appeared in London. The 1933 season of Col. de Basil's Ballets Russes de Monte Carlo at the Alhambra was extended from three weeks to four months, when London fell captive to the charms of the baby ballerinas—Tamara Toumanova, Tatiana Riabouchinska and Irina Baronova—and witnessed the creation of Massine's symphonic ballet *Choreartium*. In 1935 Vera Nemchinova and Anatole Oboukhoff were the stars of the National Ballet of Lithuania for a short and not particularly successful season at the Alhambra, and they returned in 1936 with René Blum's Ballets de Monte Carlo, in the company of Nathalie Leslie, Helene Kirsova, Leon Woizikowski, André Eglevsky and Igor Youskevitch, dancing in a repertory consisting mainly of works, old and new, by Fokine.

This was the Alhambra's swan-song, for after a short season by the magician Dante, the theatre closed its doors to the public for the last time and the demolition contractors moved in. The face of Leicester Square was changing, and now it was the turn of the Alhambra—"that strange temple," as H. M. Walbrook called it, "with its vast distances, Moorish ornamentations, and starry dome, its promenades, and its buffets, its traditions, its echoes, and its ghosts. There, long ago, some of us saw *Don Giovanni* as a ballet with Mozart's

music, and M. Jacobi conducting an orchestra as full and as superb as that of Covent Garden itself. . . . There some of us first saw Pierina Legnani dance in her grand way. . . . The great promenade at the back of the dress circle was for years one of the nightly sights of London. In it stood a crowd two or three deep watching the show on the stage, and between them and the buffet at the back strolled a throng of men and women chatting in all the tongues of Europe. I have seen J. McNeill Whistler there and Aubrey Beardsley; the fierce-looking Henri Rochefort, and the important looking little M. de Blowitz. Others also whose names are too august to be mentioned in so frivolous a connection."[59]

59. *Observer,* October 11, 1936.

Beauty and the Beast (1898) (Collection of W. Beaumont Morris)

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The history of the Alhambra ballet is largely contained in the press of the period and collections of playbills, programs and other material such as exist at the Victoria and Albert Museum, the Westminster Reference Library, and the Raymond Mander and Joe Mitchenson Theatre Collection. I have also been lent much valuable material by Mr. W. Beaumont Morris and Mr. Edwin Kersley, and Miss Theresa Heyman has most kindly allowed me to make use of some of her reminiscences of the later period of the Alhambra ballet.

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My Lady Nicotine (1905), with Edith Slack and Giovanni Rosi (Victoria and Albert Museum)

APPENDIX I

BALLETS PRODUCED AT THE ALHAMBRA, 1860-1912

Date	*Ballet*	*Choreographer*	*Composer*
10 Dec. 1860	The Fairy Ambuscade	J. Lauri	
21 Aug. 1865	The Skaters		
26 Dec. 1865	The Descent of King Dragon Fly and His Cortege of Golden Moths into the Clematis Bowers of Arcadia	Collier	Hird
26 Dec. 1865	Un Ballo in Maschera in the Illuminated Groves of Cleophas	Collier	Hird
26 Feb. 1866	Amore nella Tina	E. & H. Lauri	
2 Apr. 1866	Der Teufelspiel	D'Auban, Warde	
4 June 1866	The Watteau Fête	Collier	Hird
18 June 1866	The Pearl of Tokay	Kiralfy, Collier	Hird
2 July 1866	The Titanic Cascades and Sports of Diana	Collier	Hird
17 Sep. 1866	The Alhambra Blue Jackets	Collier	Rivière
12 Nov. 1866	Tullochgorum	Collier	Rivière
24 Dec. 1866	The Mountain Gorge	Milano	Rivière
24 Dec. 1866	Where's the Police?	D'Auban, Warde, Collier	Rivière
24 Dec. 1866	The Bullrush Fens and the Silver Stream	Milano	Rivière
18 Feb. 1867	The Merry Devil of Nürnberg	Collier, Evans	
22 Apr. 1867	The Village Torment[1]	Collier, Evans	Lee
20 Apr. 1867	The Bower of Pearls	Collier	Rivière
24 June 1867	The Caverns of Ice	Milano	Rivière
7 Oct. 1867	Quicksilver Dick	Evans, Milano	Lee
28 Oct. 1867	May Blossoms	Milano	Rivière
23 Dec. 1867	X.X.X.	Milano	
23 Dec. 1867	The Golden Plumes	Milano	Rivière
16 Mar. 1868	Mabille in London	Milano	Rivière
21 May 1868	The Sprig of Shillelagh	Milano	Gough
15 June 1868	Mammoth Waterfall	Milano	Rivière
28 Sep. 1868	Comeathimifyoucano	Milano	Gough
28 Sep. 1868	The Conscript in Love		
19 Oct. 1868	A "Strange" Dream	Milano	Rivière

Date	*Ballet*	*Choreographer*	*Composer*
26 Dec. 1868	Fantisticuf	Milano, Evans	Gough
26 Dec. 1868	The Fairy Acorn Tree	Milano	Rivière
29 Mar. 1868	Pepita	Milano	Rivière
17 May 1869	The Bridge of Mudpen	Vokes	Gough
7 June 1869	The Spirit of the Deep[2]	Milano	Rivière
23 Aug. 1869	Pierrot	H. Boleno	
27 Sep. 1869	Coming of Age	Milano	Rivière
4 Oct. 1869	All's Well That Ends Well		
28 Dec. 1869	Flamma[3]	Justament	Rivière
28 Dec. 1869	Watnoteenotumnotimo	Evans	
7 Mar. 1870	Les Fleurs du Jardin	Dewinne	Rivière
18 Apr. 1870	The Terror of the Forest	D'Auban, Warde	Gough
23 June 1870	Les Nations	Dewinne	Rivière
4 July 1870	Brown, Jones and Robinson	H. Boleno	
29 Aug. 1870	The Rivals	Evans	Lee
24 Apr. 1871	The Beauties of the Harem	Milano	Rivière
24 Apr. 1871	Puella	Milano	Bottesini
29 May 1871	Something of All Sorts		
26 June 1871	Fignolet et Entrechat		
17 July 1871	The Sylph of the Glen	Milano	Rivière
16 Oct. 1871	Fête à la Watteau	Milano	Gough
16 Oct. 1871	A Chinese Revel	Milano	Gough
16 Oct. 1871	The Rival Tailors		
4 Mar. 1872	Buttons	Evans	
1 Apr. 1872	Nana Sahib	Verli	Panizza
1 Apr. 1872	Twiddletumtwist!	Evans	Lee
18 Aug. 1873	The Enchanted Forest	Dewinne	Jacobi
18 Aug. 1873	Here, There and Everywhere	Evans	
22 Sep. 1873	Dolly Varden's Lovers	Kitchen	
26 Dec. 1873	Flick and Flock	Dewinne	Hertel
28 Sep. 1874	Pierrot en Voyage	Dewinne	
10 May 1875	Diable de Feu	J. Lauri	
26 June 1875	Cupid in Arcadia	Dewinne	Jacobi
8 Nov. 1875	The Flower Queen	J. Lauri	Jacobi
8 Nov. 1875	Love in a Tub	J. Lauri	
26 Dec. 1876	The Fairies' Home	Justament	Jacobi
18 Aug. 1877	Yolande[4]	Bertrand	Jacobi
20 May 1878	The Golden Wreath[5]	Bertrand	Jacobi
17 Oct. 1878	Les Saisons	Bertrand	Verdi
20 Oct. 1879	Carmen	Bertrand	Jacobi
31 May 1880	Diona[6]	Bertrand	Campana
27 Dec. 1880	Hawaia[4]	Bertrand	Jacobi
1 Dec. 1884	The Swans	Hansen	Jacobi
22 Dec. 1884	Melusine	Hansen	Jacobi
5 Oct. 1885	Nina	Hansen	Jacobi
21 Oct. 1885	Le Bivouac	Hansen	Jacobi
24 May 1886	Cupid	Hansen	Jacobi
15 Nov. 1886	Dresdina	Hansen	Jacobi
20 Dec. 1886	The Seasons	Hansen	Jacobi

L'Amour (1906), with Marie Bordin (Victoria and Albert Museum)

Date	*Ballet*	*Choreographer*	*Composer*
16 May 1887	Nadia	Hansen	Jacobi
11 July 1887	Algeria	Hansen	Jacobi
24 Dec. 1887	Enchantment	E. Casati	Jacobi
4 June 1888	Antiope	E. Casati	Jacobi
3 Sep. 1888	Ideala	E. Casati	Jacobi
17 Dec. 1888	Irene	E. Casati	Jacobi
1 Apr. 1889	Our Army and Navy	E. Casati	Jacobi
8 July 1889	Astrea	E. Casati	Jacobi
23 Dec. 1889	Asmodeus	E. Casati	Jacobi
24 Mar. 1890	Zanetta	E. Casati	Jacobi
23 June 1890	Salandra	E. Casati	Jacobi
15 Dec. 1890	The Sleeping Beauty	L. Espinosa	Jacobi
15 June 1891	Oriella	Coppi	Jacobi
21 Dec. 1891	Temptation	Coppi	Jacobi
22 Feb. 1892	On the Ice	Coppi	Jacobi
13 June 1892	Don Juan	Coppi	Jacobi
19 Sept. 1892	Up the River[7]	Dewinne	Jacobi
19 Dec. 1892	Aladdin	Coppi	Jacobi
27 Mar. 1893	Chicago	Gredelue	Jacobi
19 June 1893	Fidelia	Gredelue	Jacobi
11 Dec. 1893	Don Quixote	E. Casati	Jacobi
30 Mar. 1894	The Revolt of the Daughters	H. Agoust, E. Casati	Jacobi
25 June 1894	Sita	E. Casati	Jacobi
13 Dec. 1894	Ali Baba and the Forty Thieves	Coppi	Jacobi
30 July 1895	Titania	Coppi	Jacobi
7 Oct. 1895	The Gathering of the Clans	Coppi	Jacobi
16 Dec. 1895	Blue Beard	Coppi	Jacobi
4 June 1896	Donnybrook	Coppi	Jacobi
29 July 1896	Rip Van Winkle	Coppi	Planquette
15 Dec. 1896	The Tzigane	Coppi	Jacobi
25 May 1897	Victoria and Merrie England	Coppi	Sullivan
4 Jan. 1898	Beauty and the Beast	Coppi	Jacobi
8 Aug. 1898	Jack Ashore[8]	Pratesi	Byng
30 Jan. 1899	The Red Shoes[9]	Pratesi	Mader, Byng
24 Apr. 1899	A Day Off[8]	Pratesi	Byng
21 Aug. 1899	Napoli	Pratesi	Byng
1 Jan. 1900	Soldiers of the Queen[10]		
24 Sep. 1900	The Handy Man[8]	Rossi	Byng
19 Dec. 1900	The Gay City[8]	Cormani, Farren	Byng
10 June 1901	Inspiration[11]	Coppi	Byng
10 Oct. 1901	Gretna Green[8]	Coppi	Byng
23 Dec. 1901	Santa Claus	Coppi	Byng
21 Apr. 1902	In Japan[12]	Coppi	Ganne
16 June 1902	Britannia's Realm[11]	Coppi	Ronald
12 Jan. 1903	The Devil's Forge[11]	Cormani	Byng
7 May 1903	Carmen	Cormani	Bizet, Byng
21 Jan. 1904	All the Year Round[13]	Cormani, Farren, Rosi	Glover

Date	*Ballet*	*Choreographer*	*Composer*
29 Aug. 1904	The Entente Cordiale[11]	Curti	Ronald
27 Feb. 1905	My Lady Nicotine[8]	Cormani	Byng
17 July 1905	Le Rêve		Byng
30 Oct. 1905	Lucerito	Rosi (interpolated dances)	de Anduaga, Byng
11 Dec. 1905	Parisiana[11, 14]	Curti	Glover
11 June 1906	L'Amour[15]	Curti	Thomé
25 Feb. 1907	Queen of Spades	Curti	Mario Costa, Byng
17 June 1907	Electra	Curti	Byng
7 Oct. 1907	Les Cloches de Corneville[16]	Curti	Planquette, Byng
27 Jan. 1908	Cupid Wins	Curti	Byng
30. Mar. 1908	Sal'-Oh-My!		Byng
25 May 1908	The Two Flags	Curti	Byng
12 Oct. 1908	Paquita	Curti	Byng
14 Dec. 1908	Narcisse		Byng
4 Jan. 1909	La Petite Bohémienne		Thomé
22 Feb. 1909	On the Square	Clerc	Byng
5 Apr. 1909	Psyche	Curti	Moul
20 Dec. 1909	Our Flag	Curti	Byng
28 Feb. 1910	The Polar Star	Clerc	Byng
30 May 1910	Femina	Curti	Byng, Valverde
1 Aug. 1910	On the Sands	Clerc	Byng
13 Mar. 1911	The Mad Pierrot	Clerc	Byng
29 May 1911	The Dance Dream	Gorsky	various
19 Oct. 1911	1830[17]	Agoust, Clerc	Byng
24 Jan. 1912	Carmen	Berger	Bizet, Byng
27 May 1912	The Pool		Clutsam

1. Revived on 31 Aug. 1868.
2. Revived by Milano at the Circo, Madrid, on 13 Aug. 1870 as *El espíritu del mar.*
3. Produced at the Théâtre du Châtelet, Paris on 14 Aug. 1870.
4. Scenario by Alfred Thompson.
5. Scenario by J. Albery.
6. Scenario based on Saint-Georges' *Les Elfes* (Paris Opéra, 1856).
7. Scenario by John Hollingshead.
8. Scenario and production by Charles Wilson.
9. Adapted from a scenario by H. Regel and J. Hassreiter.
10. Revived on 16 Dec. 1901 as *Soldiers of the King.*
11. Scenario and production by Malcolm Watson.
12. Scenario by S. L. Bensusan, based on his novel *Dédé,* and production by Charles Wilson. Revived at the Scala, Milan, on 1 Mar. 1903 as *Nel Giappone.*
13. Scenario and production by Charles Wilson, from a plot suggested by Alfred Sturgess.
14. Second edition presented on 19 Mar. 1906.
15. Production by Charles Wilson, scenario by Mrs. T. Hay Ritchie and Charles Wilson.
16. Revived on 9 Aug. 1909.
17. Scenario by Maurice Volny.

Queen of Spades (1907), with Julia Seale as the Sculptor (Victoria and Albert Museum)

APPENDIX II
DIVERTISSEMENTS IN LIGHT OPERAS GIVEN AT THE ALHAMBRA, 1872-84

Date	*Title*	*Composer (bal.= ballet music)*	*Choreographer*	*Ballets*
3 June 1872	Le Roi Carotte	Offenbach	Verli	1. Sabotière and Characteristic Dance; Farandole 2. Grand Ballet 3. Butterfly Ballet
23 Dec. 1872	The Black Crook	Jacobi, Clay	Hus	1. Amazonian Bell Ballet 2. The Island of Pleasure: Grand Ballet
16 Aug. 1873	La Belle Hélène	Offenbach	Dewinne	La Belle Hélène Quadrille
26 Dec. 1873	Don Juan	Offenbach, Lecocq, Clay, Jacobi	Dewinne	1. Dance of Pirates 2. Bolero
18 May 1874	La Jolie Parfumeuse	Offenbach	Dewinne	Villagers' Quadrille
7 Sep. 1874	The Demon's Bride	Jacobi	Dewinne	1. The Star of Hope 2. Grand Divertissement Carnavalesque
2 Nov. 1874	Le Roi Carotte (revival)	Offenbach	Dewinne	1. Sabotière Rustic Quadrille; Farandole 2. The Insect Kingdom: Grand Ballet 3. Monkey Divertissement
26 Dec. 1874	Whittington	Offenbach	Dewinne	1. Sailors' Dance 2. Grand Barbaric Ballet 3. Ballet of Peasants and Archers
10 May 1875	Chilpéric	Hervé	Dewinne	1. Spanish Divertissement 2. Grand Barbaric Ballet (from *Whittington*)
27 Dec. 1875	Lord Bateman	Jacobi	Lauri	Turkish Ballet
12 Feb. 1876	Don Juan (revival)	various bal. Jacobi		1. Pirate Ballet 2. Spanish dancers (Casabonas)

Date	*Title*	*Composer (bal.= ballet music)*	*Choreographer*	*Ballets*
15 Apr. 1876	Le Voyage dans la Lune	Offenbach	Justament	1. Grand Ballet des Chimères 2. Snow Ballet 3. Les Hirondelles
25 Sep. 1876	Don Quixote	Clay	Lauri	1. Grand Hunting Ballet 2. Grand Ballet de Chevalerie
18 Dec. 1876	Die Fledermaus	Strauss bal. Clarke	Lauri	Grand Bal Masqué
30 Apr. 1877	Orphée aux Enfers	Offenbach	Justament	1. Pastoral Ballet 2. Ballet of the Hours 3. Grand Fly Ballet 4. Bacchanalian Dance
24 Sep. 1877	King Indigo	Strauss		Bayadères Divertissement
26 Dec. 1877	Wildfire	various bal. Jacobi	Bertrand	1. Sabot Divertissement—Danse Rustique 2. Grand Ballet des Gardes Françaises 3. Grand Ballet of Jewels
8 Apr. 1878	The Grand Duchess	Offenbach bal. Jacobi	Bertrand	1. Ballet Hongrois 2. Ballet Bohémien
20 June 1878	Fatinitza	von Suppé bal. Jacobi		Divertissement du Harem
16 Sep. 1878	Geneviève de Brabant	Offenbach bal. Jacobi	Bertrand	Grand Bohemian Ballet
9 Nov. 1878	La Périchole	Offenbach bal. Jacobi	Bertrand	La Seviliana: Spanish Ballet Divertissement
23 Dec. 1878	La Poule aux Oeufs d'Or	bal. Jacobi	Bertrand	1. Union of Nations 2. The Island of Birds 3. Bacchanalian Ballet
5 May 1879	Venice	Offenbach bal. Jacobi	Bertrand	1. La Fête des Gondoliers 2. Le Carnaval à Venise
2 Aug. 1879	The Princess of Trebizonde	Offenbach	Bertrand	Les Poupées de Cire
6 Oct. 1879	La Petite Mademoiselle	Lecocq		Rigodon (music: Rameau)

22 Dec. 1879	Rothomago	bal. Jacobi	Bertrand	1. Les Vins Gaulois: Grand Vintage Ballet 2. Memnon: Grand Egyptian Ballet 3. Grand Ballet Céramique, or International Congress of all the Porcelains
19 Apr. 1880	La Fille du Tambour Major	Offenbach bal. Jacobi	Bertrand	The Alpine Brigands (first perf. 23 Aug. 1880)
20 Dec. 1880	Mefistofele II	Hervé bal. Mendelssohn		The Walpurgis Night Revels
28 Mar. 1881	Jeanne, Jeannette and Jeanneton	Lacome bal. Jacobi	Bertrand	1. Endymion 2. Grand Masquerade Ballet
4 July 1881	The Bronze Horse	Auber bal. Jacobi	Bertrand	1. Japanese Divertissement 2. In a Star
3 Dec. 1881	The Black Crook (revival)	Jacobi, Clay	Bertrand	1. Amazonian Ballet 2. Ballet of Ferns 3. Coral Isle Ballet
8 Apr. 1882	Babil and Bijou	Jacobi	Bertrand	1. Grand Ballet of Fish (music: A. Adam) 2. Grand Ballet of the Seasons[1]
16 Oct. 1882	The Merry War	Strauss bal. Jacobi	Bertrand	Grand Military Ballet
1 Jan. 1883	Yellow Dwarf[2]		Hansen	1. Grand Ballet of Fans 2. Dolls' Quadrille 3. Furies' Orgie
26 Mar. 1883	A Trip to the Moon[2] (revival)	Offenbach		1. Grand Ballet des Chimères 2. Grand Snow Ballet
3 Dec. 1883	The Golden Ring	Clay	Bertrand	1. Pastoral Ballet and Sailors' Dance 2. Grand Storm Ballet 3. Grand Festival Ballet
12 Apr. 1884	The Beggar Student	Millöcker bal. Jacobi	Hansen	1. Grand Ballet of Fair Folk 2. Grand Military Ballet
2 Aug. 1884	Black-Eyed Susan	Lee	Hansen	1. Maypole and Morris Dance 2. Hornpipe and Broadsword Combat Dance

1. According to Jules Rivière, Jacobi was responsible for the Spring and Summer numbers only, the rest being composed by le Billemont.

2. Given at Her Majesty's Theatre, while the second Alhambra Theatre was being built.

1830 (1911), with Poldi Müller, Emile Agoust and Greville Moore (Victoria and Albert Museum)

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PRINCIPAL DANCERS IN THE ALHAMBRA BALLETS, 1860-1912

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and

CURRENT BIBLIOGRAPHY FOR DANCE, 1959

This supplement to the regular, quarterly issues of *Dance Perspectives* has been compiled as a service to our subscribers.

The usefulness of the Index is self-evident. The Bibliography represents a venture not yet undertaken by any other dance publication, though workers in the other arts have long recognized its value. This listing, by virtue of its international scope, indicates the widespread attention paid to dance at the present time. We trust that our readers will find its offerings of interest.

The Bibliography includes all dance books (so far as could be ascertained) and selected articles on dance, exclusive of reviews, published in 1959. In the case of books published in more than one country in this same year, the place of origin is given first. Reprints of works recently published, unless they contain substantial additions or revisions, are excluded. All works are written in the language of their place of origin, unless otherwise specified.

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turna barı, üç ayak, uzun hava, uzun urgan, uzundere, Van koççarisi, "whirling dervishes", yallı, yalpalı, yarkusta, yellemene, yerei zeybek, Yürük halayı, zeybek, zilli oyun
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Bogdanov-Berezovsky, V. *The S.M. Kiroff National Academic Order of Lenin Theatre of Opera and Ballet.* Iskusstvo, Leningrad-Moscow. 342 pp. Illus.
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2. *Giselle.* 12pp. Introductory article by B. Assafiev.

3. *The Stone Flower.* 20pp. Introductory article by V. Olivkova. Article by the director Yu. Grigorovich.
4. *Swan Lake.* 24pp. Introductory article by D. Zhitomirsky.
5. *Romeo and Juliet.* 20pp. Introductory article by V. Nestev.
6. *Chopiniana.* 11pp. Illus.
7. *On the Path of Thunder.* 12pp. Introductory article by L. Karagicheva.
8. *The Leningrad Maly Operatic Theatre.* 21pp. 6 illus. An account of the creative activity of the Leningrad National Order of Lenin Academic Maly Operatic Theatre for 1958.

Borisoglebsky, M. "Lev Ivanov," trans. and ed. Anatole Chujoy. *Dance Perspectives,* 2: 5-7.

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Ellis, David. "Ballet and the Ballet Rambert," *Dance,* XXXIII, 7: 28-31.

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Fletcher, Beale and Peggy. *How to Improve Your Ballet Dancing: An Illustrated Guide to Allegro, Adagio.* A. S. Barnes & Co., New York; Thomas Yoseloff, London. 105pp. Illus. with photos and line drawings.

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Gozenpud, A. *The Musical Theatre in Russia from its Origin to Glinka.* Muzgiz, Leningrad. 781pp. Illus. Chapter: "Development of Russian Ballet," pp 199-232, 450-550.

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———"Katti Lanner," *Enciclopedia dello Spettacolo,* VI.

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Haskell, Arnold L., ed. *The Ballet Annual 1960: A Record and Year Book of the Ballet.* Fourteenth issue. A. & C. Black, London. 160pp. 98 photos., 13 drawings. Includes reviews of outstanding events in London, obituaries and check list for the year Aug. 1, 1958 to July 31, 1959. Articles on Serge Lifar (by Maurice Tassart), television ballet (A.H. Franks), dance on Broadway (Emily Coleman), the music of *Coppélia* and *The Sleeping Beauty* (Stewart Deas), some aspects of classical technique (Nadia Nerina), Russian dancers in London before Diaghilev (Ivor Guest), Soviet ballet (Yury Slonimsky), Bolshoi Theatre Ballet in New York (P. W. Manchester), Spanish dancing (Elsa Brunelleschi), Indian dancing (Fernau Hall), Balanchine and Graham's *Episodes* (Arthur Todd), history of practice clothes (Lillian Moore), civic ballet in America (Ann Barzel) and Roland Petit's *Cyrano de Bergerac* (Marie-Françoise Christout).

———*Ballet in Colour.* Batsford, London. 71pp. Album of 24 color photos., with introduction and commentaries by Arnold L. Haskell.

Heidrich, Ingeborg. *Wie sie grosse wurden: Schauspielerinnen und Tänzerinnen auf dem Wege zum Erfolg.* Barbarina, Fanny Elssler, Anna Pawlowa, Natascha Trofimowa. Union Verlag, Stuttgart. 317pp. 16 photos.

Henze, Hans Werner. *Undine: Tagebuch eines Balletts.* R. Piper & Co. Verlag, München. 75pp. 21 photos.

Hering, Doris. "America Meets Vera Volkova," *Dance,* XXXIII, 9: 37-38, 71, 88-89.

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Illupina, A. "Formation: Boris Khokhlov, Nina Timofeyeva, Nikolai Fadeyechev, Marina Kondratieva, Yaroslav Sekh, Gennadi Lediakh," *Theatrical Life,* No. 6: 23-28.

———"A Great Actress of Our Times: Galina Ulanova," *Theatrical Life,* No. 3: 22-27.

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———*The Composer Niazy, People's Artist of the Azarbaijan Republic.* Moscow. 44pp. Illus. Essay on the creative work of the composer and conductor with information on his ballet creations, pp. 14, 18-20, 24-25, 40-41.

Karp, P. "The Second Birth: 'The Stone Flower' at the Bolshoi Theatre," *Theatre* (Moscow), No. 8: 110-114.

Karsavina, Tamara. "The Flow of Movement," *Dancing Times,* XLIX: 339-342, 397-399, 453-457, 503-506, 551-553, 599-605; XLX: 20-22, 79-81, 127-129. Methods of performing basic exercises in ballet to achieve flow.

Katonova, S. "The Romanticism of Love and Heroic Deeds," *Soviet Music,* No. 9: 16-22. On A. Petrov's ballet *The Shore of Hope.*

Kaye, Nora. "The Challenge of Lizzie Borden," *The Sunday Times* (London), March 15. Interview with Walter Terry.

Khabayeva, Il. *Artists of the Buryat Ballet.* Buryat Book Publishing. 59pp. Illus.

Khachaturian, Aram. "Poetry, Music, Dance," *Theatre* (Moscow), No. 5: 83-86. L. Laputin's *Maskarad* on the ballet stage of the Alisher Navoy Uzbek Theatre of Opera and Ballet.

Kirstein, Lincoln. "What Ballet is About: An American Glossary," *Dance Perspectives,* 1: 1-80.

Koegler, Horst. *Bolschoi-Ballett.* Rembrandt Verlag, Berlin. 30pp. text, plus 64 photos.

———"Diaghilew und die Ballets Russes," *Fono Forum,* May, p. 4.

———*Modernes Ballett in Amerika.* Rembrandt Verlag, Berlin. 30pp. text, plus 63 photos.

———"Das tänzerische Manifest der Beat Generation: Chagall rettet das Erbe Diaghilews ('Daphnis und Chloe'), *Magnum,* No. 26.

Koenigsberg, A. *Andrey Petrov.* Soviet Composer, Moscow. 9pp. Material about the composer's ballets *The Cherished Apple, The Stationmaster* and *The Shore of Hope,* pp. 5-6, 8-9.

Korsakova, A. *The Alisher Navoy Uzbek Theatre of Opera and Ballet.* Moscow. 88pp. Illus. Material on the conception and development of a national ballet, pp. 18, 27-32, 43-46, 51-54, 58-62.

Kotlowitz, Robert. "Mr. Balanchine Builds a Ballet," *Harper's,* CCXIX (Oct.), 67-73.

———"New York City Ballet After Ten Years," *Dance* XXXIII, 11: 28-35.

Krassovskaya, V. "The Old and the New in Ballet," *Neva,* No. 9: 175-183.

Kusnetsova, I. "An Evening of One-Act Ballets," *Soviet Music,* No. 7: 114-117.

Lapchinsky, G. "The Karelian Ballet 'Sampo,'" *Soviet Music,* No. 8: 107-111.

Lawson, Joan. "The Dancer's Craft," *Dancing Times,* XLIX, 186-189, 234-236, 292-297, 353-357, 407-411. Training in the Soviet Union.

Lido, Serge. *Ballet No. 9.* Art et Industrie, Paris; A. & C. Black, London. 96 full page photos. Brief text by A. M. Julien and Irène Lidova.

Lifar, Serge. *The Three Graces: Anna Pavlova, Tamara Karsavina, Olga Spessivtzeva—The Legends and the Truth,* trans. Gerard Hopkins. Cassell, London. 255pp. 12 photos.

Passionately, Lifar in this volume attacks what he regards as the legends which obscure the true nature of his heroines' gifts; but his own text is often more like legend than truth. To cite only one example, the account of the Camargo Society's production of *Giselle* is so distorted as to be scarcely recognizable. Nevertheless a valuable book, for no one can tell the whole truth about a great dancer, but each witness adds a little to the whole picture, and when he forsakes polemics for description Lifar can evoke the

physical appearance of a dancer's movement more economically and more vividly than most. J.P.

Lobacheva, E. "The Latvian Ballet 'Rigonda,'" *Soviet Music,* No. 11: 111-114.

Lobet, Marcel. *Le Ballet Français d'Aujourd'hui: De Lifar à Béjart.* Edition Ad. Goemare, Bruxelles; Librairie Théâtrale, Paris. 226pp. Illus.

In the swift course of this essay, Marcel Lobet endeavors to distinguish the major currents of contemporary French ballet, the various refinements of academic technique. Noting that most of the young choreographers were formed or influenced—more or less—by Lifar, leader of the school of Paris, he examines briefly the work of Roland Petit, Janine Charat, then Jean Babilée, George Skibine, Françoise Adret, Françoise and Dominique, Jean Combes, Joseph Lazzini, Jean-Jacques Etcheverry and finally Maurice Béjart. A repertory listing and a bibliography happily complete this study, which has the merit—with one or two near exceptions—of avoiding all premature and arbitrary scales of values. M.-F.C.

———*Un Ballet Franco-Russe, "La Fille Mal Gardée."* 16pp. Reprint from the magazine *Synthèse,* No. 158-159.

London's Festival Ballet, 1949-1959. [London.] Souv. prog.

Lutskaya, E. "Bubusara Beyshenalieva: A Kirgiz Ballerina," *Theatre* (Moscow), No. 2: 72-76.

Lvov-Anokhin, B. "Poetry of the Dance: The Dancing of Galina Ulanova," *October,* No. 2: 204-215.

Manchester, P. W. *Regional Ballet Festivals.* Central Service for Regional Ballets by Dance News, Inc., New York. 32pp. Discusses the mechanics of organizing a Regional Ballet Festival Association and of running a Regional Ballet Festival.

Mara, Thalia. "Do's and Dont's of Basic Allegro Work in Ballet," *Dance,* XXXIII, 8:64-67; 9:84-85; 10:78-79; 11:78-82; 12:100-103.

———*On Your Toes!: The Basic Book of the Dance on Pointes.* Garden City Books, New York. 64pp. Illus. with line drawings by Louise Holgren.

———*So You Want to be a Ballet Dancer.* Pitman Publishing Corp., New York and London. 166pp. With 25 photos.

Marinkovic-Rakic, Branka and Radivoje Nikolajevie. *Yugoslav Ballet,* trans. Petar Mijuskovic. Edition Jugoslavija, Beograd. 64pp. 39 photos., also drawings and designs.

Markova, Alicia. "Twenty-Five Years of Giselle," *The Sunday Times* (London), April 5. Discussion of her interpretation of the role in an interview with Peter Brinson.

The National Ballet Theatre of Finland. [New York.] Souv. prog.

The New York City Ballet. [New York.] Souv. prog.

Niehaus, Max. *Himmel, Hölle und Trikot: Heinrich Heine und das Ballett.* Nymphenburger Verlagshandlung, München. 96pp. 87 photos. and drawings.

Nikitina, Alice. *Nikitina, by Herself,* trans. Baroness Budberg. Allan Wingate, London. 124pp. 23 photos. and 3 portraits. An autobiography.

Nikolayev, A. *Sergey Balassanian's "Leyli and Medzhnun."* Muzgiz, Moscow. 23pp. Illus.

Perrin, Olivier, ed. *Encyclopédie du Théâtre Contemporain.* Vol. II, 1917-1950. Collection Théâtre de France, Paris. Illus. in black and white and color. Preface by Jean-Louis Barrault. Contains articles: "Serge Lifar et le Ballet de l'Opéra" and "Le Ballet en France Après la Liberation" by M.-F. Christout; "Roland Petit et les Ballets des Champs-Elysées" by André Coffrant and Jean Robin; "Les Ballets: Ballets Russes de Diaghilew 1917-1929, Ballets Suédois de Rolf de Mare, Ballets Jooss" by Jacques Damase.

L'Opera de Paris. No. XVIII. Official organ of the National Lyric Theatres. 25pp. Illus. Articles include: "Hommage à Jacques Rouche," "Gluck à

l'Opéra de Paris" by Jacques Chailley, "La Danse Reportage" by Sylvie de Nussac, "Comment j'ai Remonté de 'Pas de Quatre'" by Anton Dolin, "Conte Cruel" by Heriat Philippe.

Ordzhonikidze, G. *A. Balanchivadze.* Muzgiz, Moscow. 177pp. The ballet works of this composer are discussed on pp. 26-27, 29, 92-122.

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Peralta, Delfor. "Jerome Robbins Interviewed," *Dance,* XXXIII, 12: 72-73; 118-119.

Peters, Kurt. *Probleme des Theatertanzes: Ballettschule und Tanztheater.* Das Tanzarchiv, Hamburg. 16pp.

———"Terminologie der klassischen Tanzkunst," *Das Tanzarchiv* VI, 189-190, 211-214, 225-227, 256-259, 280-283; VII, 14-17, 39-42, 63-66, 87-90, 113-115, 135-138, 159-161.

Pleasant, Richard. "Message to Congress," *Dance,* XXXIII, 8: 44-46, 68-69. For state support of ballet.

Polyakova, L. "The Wonders of the Malachite Casket: 'The Stone Flower' at the Bolshoi Theatre," *Soviet Music,* No. 5: 100-103.

René, Nathalie. "Lev Ivanov," *Enciclopedia dello Spettacolo,* VI.

Reynolds, David, ed. *Fifty Years of Ballet Design.* A retrospective exhibition of original ballet designs, assembled to commemorate the Fiftieth Anniversary of the first performance by the Ballet Russe de Serge Diaghilev at the Théâtre du Chatelet, Paris, May 18, 1909. Foreword by John E. Brown. 12 reproductions of ballet designs. John Herron Art Museum, Indianapolis, Ind.

Roldan, Washington. "20 años de ballet: Transformación de la Cenicienta," *Marcha,* July 3: 3, 4, 15B.

Royal Opera House Annual Report, 1958-1959. 40pp. Royal Opera House, Covent Garden, London. Financial statement, statistics, checklists and articles on work of the house and its resident companies.

San Francisco Ballet presents "The Nutcracker" and "Beauty and the Beast." [San Francisco.] Souv. prog.

Shantyr, G. "Birth of the Moldavian Ballet: A. Kogan's ballet 'The Sisters,'" *Soviet Music,* No. 6: 115-118.

Sheremetievskaya, N. "Gulls in Flight: 'The Shore of Hope' in Leningrad," *Theatre* (Moscow), No. 11: 102-108.

Silbermann, Alphons. "Soziologische Betrachtungen zum Ballettleben: Verantwortungsvolle Pirouetten," *Theater der Zeit,* 4-5:88.

Slonimsky, Yury. "Lev Ivanov 1834-1901," trans. and ed. Anatole Chujoy. *Dance Perspectives,* 2: 8-55.

Spectacles. No. IV. 76pp. Paris. Contains articles: "Christian Bérard selon ses Amis" by Paul-Louis Mignon, "Les Ballets des Champs-Elysées" by J. Robin and A. Coffrant, "Les Ballets Tchérina" by M.-F. Christout, "Le Ballet Théâtre de Maurice Béjart" by Yves Florenne.

Stravinsky, Igor and Robert Craft. *Conversations with Igor Stravinsky.* Doubleday & Co., New York; Faber & Faber, London. 162pp. 20 photos. Chapter on "Painters of the Russian Ballet."

Strazhenkova, I. *"Gayne," Ballet by A. Khachaturian.* Soviet Composers, Moscow. 40pp. Illus. With music.

Streatfeild, Noel. *The Royal Ballet School.* Collins, London. 160pp. 35 photos. Account of the school's activities, with sketchy historical background; marred by inaccuracies. J.P.

The Struggle for Survival: Fourteenth Annual Report (1958-1959) of the Arts Council of Great Britain. 117pp. 13 photos. Includes general discussion by W. E. Williams, Secretary-General, of subsidies for the arts. Also chapter on opera and ballet aided by the Council; financial statement, etc.

Sylva, Colette. *L'Opéra, les Autres et Moi, ou Souvenirs d'une Ballerine.* Editions

des Quatre Fils Aymon, Paris. 192pp. 14 plates.

Having entered the dance school in 1925 as a "rat," Colette Sylva remained in the corps de ballet of the Paris Opéra until 1954. Her lively and unpretentious narrative is of special value because, having never passed beyond the rank of "petit sujet," the author is not influenced by personal ambition. Furthermore, the book concerns a period of particular importance in the life of this three hundred year old company. M.-F.C.

Terry, Walter. *Ballet, a New Guide to the Liveliest Art.* Dell Publishing Co., New York. 319pp. 16pp. of photos.

Le Théâtre et la Danse en France, XVII-XVIII siècles. Musée du Louvre, Paris. 68pp. Catalogue to an exhibition.

Tompakova, O. *B. Saveliev's "Alladin and the Magic Lamp."* Soviet Composers, Leningrad. 14pp. Illus.

———*B. Bitov and E. Kornblit "Gavroche."* Soviet Composers, Leningrad. 15pp. Illus. Ballet in 3 acts and 5 scenes.

Tugal, Pierre. *Jean-Georges Noverre: Der grosse Reformator des Balletts.* Henschelverlag, Berlin. 180pp.

Ulanova, Galina. "Ulanova on Juliet," *The Sunday Times* (London), March 22. Interview with Nicholas Carroll.

Uteshev, A. *S. Karanek "The Wondrous Bridal Veil."* Soviet Composers, Leningrad. 15pp. Illus. Ballet in 3 acts and 9 scenes.

Vályi, Rozsi, István Szenthegyi and György Csizmadia. *Balettek könyve.* Gondolat, Budapest. 461pp. Illus. A guide to ballets performed recently on the stage of the Budapest Opera, and also the most popular ballets of the world.

Verwer, Hans. *Balletboek.* Verlag Het Spectrum, Utrecht-Antwerp. 216pp. 22 photos. Introduction by Dr. L. Hornstra.

Wilson, G.B.L. "Tamara Karsavina," *Enciclopedia dello Spettacolo,* VI.

Yarmolovich, L. *The Classic Dance: First Year of Instruction.* Soviet Russia, Moscow. 32pp. Illus. A short methodological text book.

Zalleski, V. "Literature and the Ballet," *Soviet Music,* No. 8: 46-57. Concerns the ballet productions of the literary works *Spartacus, Othello, The Stone Flower,* etc.

Zorina, Vera. "The Inward and the Outward Eye," *Dance,* XXXIII, 12: 68-71. On the art of performing.

Zvezdin, S. *The National Musico-Dramatic Theatre of the Karelian Republic.* Petrozavodsk, National Edition of the Karelian Republic. 78pp. Illus. Collected materials in preparation for Moscow appearances, including libretto of the ballet *Sampo,* music of G. Sinisalo and list of cast.

MIME

Barrault, Jean-Louis. *Nouvelles Réflexions sur le Théâtre.* Flammarion, Paris. 85pp.

Gelabert, Raoul. "Etienne Decroux has Much to Teach Us," *Dance,* XXXIII, 9: 66-67.

Sayre, Gwenda, *Creative Miming.* Herbert Jenkins, London. 128pp. 72 line drawings.

Winter, Marian Hannah. "The Repertoire of Marcel Marceau and Company," *Dance,* XXXIII, 5: 52-55, 80-81.

MODERN DANCE

[Cohen, Selma Jeanne.] "Doris Humphrey," *Dance* XXXIII, 2: 34-36, 80-81.

Humphrey, Doris. *The Art of Making Dances,* ed. Barbara Pollack. Rinehart & Co., New York; A. & C. Black, London. 189pp. Illus. with 35 drawings and diagrams by Stuyvesant Van Veen and photos. by Dmitri Kessel, Brassai and Barbara Morgan.

As Miss Humphrey writes, "choreographers are special people," and without a specific inborn talent (or rather, a particular combination of many different talents) no one will succeed in the art of making dances. It is equally true that a dancer must have an innate gift for dancing, but nobody expects dancers to perform without first being trained in the technique of their art. Yet choreographers have had to train themselves the hard way, making their mistakes in public and learning from them as they go along. Miss Humphrey's book seeks to remedy this, and therefore takes the form of a textbook for a class in the rudiments of dance composition, designed to develop craftsmanship in the pupil. Because Miss Humphrey was herself both a great artist and a conscious craftsman, and because she was also an exceptionally able teacher, the book will obviously be invaluable to any aspiring choreographer. It can also (still on the practical level) add to the understanding and pleasure of anyone concerned with dance in any way.

There is also another aspect of this book. It is the author's "autobiography in art," an expression of her thoughts and attitudes and experiences in a lifetime of dancing. The language, direct, matter-of-fact, lit by shafts of humor and fancy, reveals the woman, with all her virtues and her occasional faults. She was biassed, against classical ballet in particular, and this led her into unfair exaggeration and even errors of fact. But of course she was biassed, or she would not have been so strong in purpose. To her, dancing was an important art, which deserved and needed to be taken seriously, though not solemnly. The book is a worthy monument to a lifetime of devotion to this ideal, a life which by its achievement and its example leaves all kinds of dancing the richer. By putting so much of herself into her book, Doris Humphrey has written a primer and turned it into an inspiration. J.P.

Mr. Percival's evaluation of this book is of special interest to us since it comes from England, where the modern dance has not flourished as it has in the United States. It is also noteworthy that he suggested Miss Humphrey's work as the English publication of the year most worthy of review in this bibliography.

While Mr. Percival has stressed the value of the systematic teaching of choreography, those familiar with the situation in America may also be directed to observe how flexible Miss Humphrey's principles are. Indeed, they are principles to be adapted thoughtfully to a particular dance situation, and not rules to be rigidly or arbitrarily imposed. Now, when many young modern choreographers in this country have affiliated themselves so closely with particular schools of codified technique, no better panacea can be recommended than a thorough study of Miss Humphrey's ideas, with special attention to the chapters in this book that deal with the phrase, dynamics, rhythm, motivation and form. S.J.C.

Impulse 1959: The Annual of Contemporary Dance. Subject for this issue: "Arch Lauterer—Poet in the Theatre." Impulse Publications, San Francisco. 64pp. Illus.

Moore, Lillian. "Doris Humphrey," *Enciclopedia dello Spettacolo,* VI.

Moulton, Robert D. "Bird Larson, the Legend," *Dance Observer,* XXVI, 53-54.

Olinsey, Lillian. "The Uncommunicating Choreography of Erick Hawkins," *Dance,* XXXIII, 3: 45, 83-85.

Venable, Lucy. "Notating Doris Humphrey's Work," *Dance Notation Record,* X, No. 2: 4-7.

Weiss, David. *The Spirit and the Flesh.* A novel inspired by the life of Isadora Duncan. Doubleday & Co., New York. 504pp.

DANCE IN EDUCATION

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Konorova, E., ed. *Teaching Dancing to School Children.* Edition of the Academy of Pedagogical Sciences of R.S.F.S.R. 72pp. Working experiences of counsellors in children's choreographic groups and ballroom dancing groups.

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